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# ART DIGEST #11

THE NEWS AND OPINION OF THE ART WORLD



Rest on the Flight to Egypt:

Bernard Van Orley  
(1490-1540)

Presented to Toronto

See Page 13

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# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Quantitative Culture

PUBLIC HEARINGS on the Coffee-Pepper Bill, creating a Federal Bureau of Fine Arts in Washington, will be resumed on Feb. 28 and March 1, 2 and 3, this time before the Senate Education and Labor Sub-Committee with Senator Claude A. Pepper (D. Fla.) as chairman. The object will be to bring the Coffee-Pepper Bill out of committee with strong cultural backing, or, if that fails, to compromise on a bill that will be more workable, more acceptable to the non-union elements in the art field.

Meanwhile, that part of the art world sincerely concerned with the future of American artistic taste anxiously awaits the result. Will the bill die in committee as rumored? Will it come up for vote before a Congress willing to help art but ignorant of its true needs? Or will the bulk of the professional artists step in to assist the Fine Arts Federation of New York in balancing the influence of the actors, the musicians and a small group of unionized artists?

A month ago the editor of THE ART DIGEST came out in opposition to the Coffee bill. Analysis of the bill, as first written and since revised, revealed, in his opinion, the danger of regimentation, control by self-centered pressure groups and a gradual atrophication of art progress through governmental favoritism and enforced unionization. One response to that editorial came from Philip Evergood, one of the leaders of the American Artists Congress.

Said Mr. Evergood: "The misrepresentations revealed in Peyton Boswell's column of 'comment' regarding the Federal Arts Bill are such that no artist (or citizen) worthy of his salt can let them pass unchallenged. If Mr. Boswell had sought in his column to present the 'news' as impartially as THE ART DIGEST does in its columns, he would have discovered that his objections have been met in the revisions made long before the bill was introduced into the Senate by Senator Pepper on January 21. A week and a half before February 1, when Mr. Boswell hurled his thunderbolts, H.R. 8239 had become S. 3296 and H.R. 9102, with changes which might have suited even Mr. Boswell.

"In examining Mr. Boswell's 'comments', I can find no explanation of his obvious animus against the idea of the permanent Bureau of Fine Arts, unless it is that he definitely dislikes all unions and is against organized labor as a whole. This is not stated unequivocally. However, it is the only hypothesis which will explain the melange of epithets, talk about 'minority' groups, and 'relief' art. Now, throughout our history as a nation, every legislative action, good or bad, has come as a result of concerted effort of some kind. Even with his strong anti-union bias, perhaps Mr. Boswell will concede the point that artists are better served by organizations representing their own point of view than by a Washington autocrat or a society woman who prides herself on being a patron of art.

"If Mr. Boswell had bothered to read the current bill, he would have found (to his glad amaze, no doubt) that all his worries about 'competence' were taken care of. Section 6 (a) states specifically that the bureau shall employ artists 'who are competent to carry out the objectives of this act.' With

'competence' established by law and the bogie-man of 'relief' dissipated, what has Mr. Boswell to fear?"

Plenty!

A Websterian compromise has not removed the obvious evils of administration in the Coffee-Pepper Bill.

Section 6 (a), to which Mr. Evergood refers so benignly, says in full: "All persons employed upon Federal art projects of the Works Progress Administration and artists employed on other projects under Works Progress Administration who are competent to carry out the objectives of this act shall continue in such employment without interruption of time or salary under the jurisdiction of the Bureau."

Who will be the judges of this "competence"? Section 6 (b) says: "The regional committee shall have sole authority to determine all questions of eligibility, competence, and assignment of artists to employment under the Bureau."

Who will comprise these regional committees? Section 4 (b) says: "The regional committee shall be chosen by the Bureau from a panel submitted to it by the organizations in the region representing the greatest number of artists employed in each of the arts under the Bureau in the region."

Bluntly stated, this means that an artist will have to belong to and "stand in" with that particular union with the most members in his field, if he wants to benefit by his government's interest in art. Naturally, the organization having the best record for getting jobs for artists, good, bad or indifferent, will have the greatest membership and consequently control of the Bureau.

Smaller organizations, with higher professional standards, will have little chance to oppose this horizontal unionization of quantitative culture.

The one great evil of the Coffee-Pepper Bill, from the fine arts viewpoint, is the pernicious administration by "organizations with the greatest membership," in other words trade unions. Credit for this provision is due the Actors Equity and the American Federation of Musicians who naturally desired protection for their union standards, pay and working conditions. Judging from this system of control, the painters and sculptors had little to say about framing the Bill; they will have less to say if it becomes law.

Is there any nonpartisan reason why *all* the practicing, professional artists, on and off W.P.A. (relief), should not select the regional administrators? This one change in the Coffee-Pepper Bill would go far toward insuring democratic cultural administration and remove the main objection advanced by independent professional artists who oppose the current and laudable chance to obtain an official voice in the art activities of the government.

### Where Credit Is Due

NOT LONG AGO Edward Bruce was presented with the Friedsam Medal of the Architectural League of New York, a distinction accorded only to "one of outstanding achievement in promoting the fine and decorative arts in the United States." It was an honor well deserved, and its awarding to the widely-loved Edward Bruce brought a glow of satisfaction to thousands who plug for the development of art in America.

Chief among Mr. Bruce's achievements is his fathering of the Treasury Department Art Projects (Procurement Division). While there has been wide criticism of the relief section of the government's art program—in New York and Chicago because it was left-wing; in Philadelphia because it was right-wing—no serious indictment has been lodged against the efficient administration of the Treasury Department. [See page 22 for complete list of projects to date].

In honoring Edward Bruce, honor, it would seem, was also paid the government's most valuable force working for the encouragement of a native American art.





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*THE ART DIGEST is published by The Art Digest, Inc.: Peyton Bonnell, Jr., President; Joseph Luyber, Secretary-Treasurer; Helen Bonnell, Vice-President. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Bonnell, Jr.; Associate Editors,*

## THE READERS COMMENT

### Hosannas for New York

Sirs: I usually agree heartily with your editorials. Sometimes I feel like cheering. Therefore, I am all the more sorry to read your editorial headed "Culture vs. Commercialism." A Fair in New York is something different from one held in any other city. New York itself should rightly be considered an integral part of the Fair. Its attractions and points of interest should be co-ordinated with it. It is easy for the rest of the country to point the finger of scorn at New York and declare we are hopelessly commercialized, but it is difficult to understand how any New Yorker can say so.

As I said in a letter to the *Times*, to be up in arms because "art is being neglected in New York" seems almost unbelievable. On the contrary, let us be thankful that it will be possible for visitors to our Fair to look upon art with a freshness of spirit which has surely been sadly lacking in those whose aching feet have already trudged many miles and whose eyes are already dazed with taking in too much. In the city it will be possible to seek out quiet, restful havens . . . All the better that these havens will be far from the acres where the millions will gape in wonder at the wonders of science, the zigzagging charts of social betterment, or the illuminated interior of the human skeleton.

Not moans and groans are called for, but fervent hosannas!

—ANNIE NATHAN MEYER, *New York City*

### Must His Memory Age

Sirs: What has become of the refined, restful and beautiful still lifes of Emil Carlsen? Have we put them away with the works of Longfellow and Whittier? Is he forgotten—or must his memory age to be enjoyed?

This restless exotic world is feeding on the wrong material and it worships the sensational literature and the painted line whose title is necessary to justify it. We need the restless experiencing qualities in man but should recognize them as a means to an end and not the goal.

Mr. Carlsen, the embodiment of culture and refinement, transmitted those admirable qualities to his paintings and America needs that more than anything else.

—FORREST HUTTENLOCHER, *Iowa*

### Favors Sirovich Bill

Sirs: It seems to me vital to artistic life in this country that we have a department devoted to the interests of the fine art. The Sirovich bill, I understand, is an attempt in this direction. May I urge that you work for the passage of this, or some other similar bill.

—R. M. STEELE, *Louisville*

### Insanity and Genius

Dear Sir: Just now I read your idea about Picasso's mural, the *Bombing of Quernica*, in the August issue, and you asked for a criticism. Well, I looked the photo over. Nothing but crazy nonsense. Some say insanity and genius are separated only by a narrow margin. No sir. A genius has a perfect mind. I never lost my art sense these past sixty years. My paintings have unity and all the rules expressed. If I were demented, sure, I would show it in my work as Picasso's latest works are insane. More at request, Selah.

—MAHATMA EILSHEMIUS, *New York*

*Helen Bonnell and Paul Bird: Business Manager, Joseph Luyber: Circulation Manager, Esther G. Jethro.*

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*The Art Digest*



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 1st March, 1938

No. 11

## Barnes Burns

BEN WOLF of the Philadelphia *Art News* recently addressed a polite, appreciative letter to Albert C. Barnes, dictator of the Barnes Foundation at Merion, Pa., asking humbly that the Foundation and its famous collection of modern masters be opened to the public one-half day each week. Mr. Wolf was expressing the wish of hundreds of American artists and laymen.

Two days later the following polite answer was deposited in the Wolf mailbox:

"Your letter of January 25 confirms the opinion I formed of you by reading the stupid, ignorant, gossipy, sensation-hunting 'tripe' published in your paper; in other words, you hope to climb out of the intellectual and commercial slums by pandering to the ignorant, uninformed tribe that infests the fringe of art. If, in that adventure, you think you can make use of me or the institution which I founded, 'go to it' and do your damndest.

"So much for what I believe you represent, and so much also for what I think you mean, but have neither the honesty nor the guts to say, by your effusions. Now, I'll answer what you do say in your letter, ignoring the maudlin bootlicking you give me . . .

"Your statement that you write 'on behalf of all those painters who are sincerely trying to create works of art, and of those laymen who are endeavoring to enrich their appreciation of art'—all that, viewed in the light of actual facts, makes it pretty clear that you are either a colossal ignoramus or a demonstrable liar.

"Your plea that our gallery be opened even once a week to your hypothetical group, displays gross ignorance of the purposes of our project, of the decisions of the Courts that it is not a public gallery but an educational institution, that every day from sunrise to sunset the gallery is occupied in carrying out a systematic educational program, that every class is filled to capacity, and that we have a waiting list of several hundred desirable students who cannot be accommodated because every available place is occupied by earnest, intelligent persons.

"Furthermore, your stupid plea to have casual visitors interrupt an already overcrowded program that has been endorsed as uniquely valuable by the leading authorities in education, was faced and answered many years ago: you can find a record of it on page 191 et seq. of a volume entitled *Art and Education*, published by the Barnes Foundation Press, price \$2. And the validity of that answer you will find confirmed by the decision of the Supreme Court of Pennsylvania, dated January 30, 1934.

"In short, from any rational standpoint you are barking up the wrong tree; but if you want a fight, this reply is a good opening. At any rate, your letter furnished justifiable grounds for expressing the utter contempt I have for everything that you and your journal represent and to issue a challenge to you and your fellow mental and artistic cripples to carry the matter further."

Editor Wolf, still slightly dazed, is wondering who threw that grapefruit.



Doris: JAMES CHAPIN

## Pennsylvania Academy Buys Prize Winners

FROM its 133rd annual exhibition the Pennsylvania Academy of the Fine Arts has purchased four paintings for its permanent collection. Among them are two prize winners—Antonio Martino's *Leverington Avenue*, winner

of the Jennie Sesnan Medal for the best landscape, and *Bathers' Picnic* by Jon Corbino, winner of the Walter Lippincott Prize of \$100 for the best figure piece. Both were reproduced in the Feb 15th issue of THE ART DIGEST.

Young Woman: ISABEL BISHOP



Isabel Bishop's *Young Woman*, a three-quarter length study of a girl walking down the street, is another purchase. It was exhibited at the Carnegie International last fall and is typical of the best work of Miss Bishop, whose reputation is rapidly growing. The other painting purchase is also a portrait, *Doris* by James Chapin, chairman of the jury at this year's Academy annual. Quiet in pose and coloring, the picture, however, possesses dramatic strength. The sculpture acquisition is a bronze statue of Edward McCartan's *The Bather*, now on exhibition in the plaster.

With at least ten awards and honors conferred during the past few days, R. Edward Lewis, critic of the Philadelphia *Inquirer*, termed the period "prize week on the local art terrain."

Peter Helck, by capturing the Florence F. Tonner Prize of \$100 at the Annual Illustration Exhibition in the Print Club, 1614 Latimer St., writes Mr. Lewis, builds up considerable consistency. A few years ago this New Yorker took the award for a black and white at the Philadelphia Water Color Club's Annual. His present ink and wash drawing, *Plowing*, "carries design from the tractor wheels in the foreground through receding furrows, fence and hills."

This jury was composed of N. C. Wyeth, Edward Warwick, Henry Pitz, Joseph P. Sims and Charles T. Coiner.



*Watson and the Shark*: JOHN SINGLETON COPLEY (1738-1815).  
Painted in England in 1778.

## Honoring Copley, No Longer an "Heirloom"

DUE TO THE COINCIDENCE of birth, the student of early American painting may find in Philadelphia and Boston two exhibitions this month of ranking importance. The year 1738 produced Benjamin West and John Singleton Copley, two painters who gave an international flavor to American art at the outset, and both of whom are generally claimed by the English as well as by America.

While authorities are not in exact agreement on Copley's birth, some claiming 1737 and others 1738, the public has stood to gain with the large Copley show a year ago at the Metropolitan Museum hailing the '37 birth, and the Boston Museum of Fine Arts now honoring the artist's '38 birth with a splendid show continuing until March 15. A footnote in the Boston catalogue reads, "The majority of critics now accept the date of 1738," and cites as the most conclusive proof a statement by Copley himself.

The carefully selected exhibition at Boston includes oils, pastels, miniatures and drawings, and though it represents all periods in the artist's career, special emphasis is placed upon work done prior to his leaving for England. This step, taken in 1774 after much deliberation and on the suggestion of Benjamin West, proved a decided turning point in his life and art. Copley, never in sympathy with the Revolution, remained in Europe for the rest of his life.

The Bostonian's early training was meagre only because Boston's art was meagre. When the boy was ten his widowed mother married an engraver, Peter Pelham, and this foster-father undoubtedly gave direction to the boy's talent. The five artists who were working in Boston during his youth—Smibert, Badger, Greenwood, Feke, and Blackburn—provided his early influences. A copy of a Van Dyck by Smibert hanging in the Harvard Library may have been a faint stimulation to know the old masters.

It was natural that stiffness and a decided archaicism should characterize Copley's early work and that traces of one or several of these older artists can be found in the various portraits. In *Jonathan Mountfort*, the earliest picture in the show, the Badger influence predominates; in the *Gore Children* it is Smibert.

The latter, however, gives evidence of the growing Copley touch, particularly in the color.

"In the early sixties," writes Charles C. Cunningham in the catalogue foreword, "a definite change came over Copley's style which, although still bearing the stamp of provincialism, is direct and assured." Thus he cites the portraits of *Mr. and Mrs. Benjamin Pickman*, in which a new note of naturalism has entered together with a more animated expression. In *Limners and Likenesses*, Alan Burroughs presents this early Copley as a realist, an apt pupil of the four provincial artists who influenced him, but one who had gone beyond formalism, primness, to achieve a naturalism and vitality.

In 1766 Copley, through a seaman friend, shipped a painting, *Boy with a Squirrel* to a British exhibition. The wide notice it received, even from Sir Joshua Reynolds, was important. "It was not that the painting was so unusual technically," writes Mr. Cunningham, "it was

rather the fresh and unsophisticated manner in which the artist treated his subject which drew attention to its qualities."

By the middle sixties Copley had caught his American stride. He was in correspondence with Benjamin West in London, with the pastellist, Liotard, in Paris. In 1774, the year previous to the Battle of Lexington, he left a none too comfortable America, and in Burroughs' opinion, left behind him his American realism.

Traveling widely in Italy viewing the old masters and finally settling down in London, Copley began to woo the grand manner. West saw that he met the right people, and in 1776 he was made an associate of the Royal Academy. The late seventies and eighties produced the artist's best European work and for subject matter he went to the history books and depended upon large portrait commissions. The *Death of Major Pierson, Watson and the Shark, The Children of George III*—all of them in the present exhibition—introduced a new drama and force into the artist's work. The canvas of *Watson and the Shark* anticipates by 50 years another similar theme, Gercault's *Raft of the Medusa*, in its handling of the dramatic moment. The Romantic revolution was already underway, but Copley was not to be part of it.

The *Sitwell Family* and the *Children of George III* were both "conversation pieces," and of the latter, Sacheverell Sitwell, historian of this genre, says it is "one of the masterpieces of the English School." So much charm and spontaneity characterize the pictures that Mr. Cunningham writes: "It is a pity that Copley did not paint more of these for they seem to have been much more his metier than the historical pictures which he chose to make."

It was in fact the artist's insistence upon doing the worrisome "historical picture" that caused him in the 1790's to slip into an artistic decline. Of these, the paintings *Saul Reproved by Samuel* and the *Battle of the Pyrennes*, each in its own way shows an attempt vainly realized to assimilate the Italian grand manner. Finances failed him too and Copley's reputation did not long outlive his death in 1815.

Taste today is kinder toward Copley and Mr. Cunningham concludes his foreword with the observation that "it is only in the present century that he has recovered from the classification of an heirloom."

*Brothers and Sisters of Christopher Gore*: COPLEY.  
Painted in America in 1753, Lent by Richard Robins.



*The Art Digest*

## Philadelphia Holds West Bicentenary

ON THE BICENTENARY of his birth Benjamin West, Philadelphia's first great painter is being honored by his city with the first comprehensive exhibition of West's art in America. Sixty paintings from all periods, a score of drawings and water colors, and several engravings "after" West will be on view at the Pennsylvania Museum of Art from March 6 to April 10.

West was born in Strathmore, Pennsylvania, in 1738. Though his parents were Quakers, they were not dismayed at their youngster's penchant for drawing pictures, and in the present exhibition are two paintings done when West was only 14 years old. The young man's progress from an almost backwoods environment of childhood to the court of George III is one of the sagas of American art. There were three steps: Philadelphia, Italy and London.

In Philadelphia the youthful painter studied at what was to become the University of Pennsylvania and there he met the first of a series of persons—"contacts," they are called today—who were to send him on to success. Provost Smith was the man and he filled young West with the lore of classic literature. And it was Provost Smith who, hearing of an opportunity for passage to Italy, saw that his young prodigy benefited.

West did not stay long in Italy though he painted long enough to win the praise of Raphael Mengs, ruling talent of the times. In London, the Quaker hit his social if not artistic stride. There his most valuable friend was the Archbishop of York who introduced the painter to the King. The meeting was auspicious. West became a firm friend of George III and was soon appointed Court Painter.

The artist at this time was tussling with the subject of historical painting, and achieving the "grand manner." In Italy and continuing in England, he absorbed as much as he possibly could the formulas of the old masters. But he made one great innovation on their style which historically considered remains as one of the most courageous steps of the time. In his *Death of General Wolfe*, West flouted all tradition and depicted the characters in the military costumes that they actually wore. Sir Joshua Reynolds predicted



*Saul and the Witch of Endor*: WEST (1777). West Painted Many Religious Subjects for George III's Private Chapel at Windsor.

abysmal failure for the picture on this score, but on viewing the finished work, changed his mind completely, and said "It will occasion a revolution in art." In the light of history he was referring to romanticism when he said revolution.

West continued to rule the artistic life of contemporary England. He collaborated with Reynolds in founding the Royal Academy and later became its president. Royal patronage stopped however with the madness that overcame the King. When the King's mind failed, West found that officials had cancelled his pending commissions and then he was deposed from the Academy's presidency. Despite these rebuffs, the artist's popularity continued and commissions came his way from every side.

The estimate of art history has been harsh on West, and harshest of all was his contemporary Byron who wrote: "The dotard West, Europe's worst daub; poor England's best." West had a better opinion of himself. During his trip to France he relates that

"I was walking with Mr. Fox in the Louvre and I remarked how many people turned to look at me. This shows the respect of the French for the Fine Arts." However, Mr. Fox was Charles James Fox, as important in that day as Anthony Eden is today, and it did not occur to the artist that Fox may well have been the object of the directed stares.

If his art was cold, formal, and addicted more to the grand manner than to realities, West's Quaker character was a Gibraltar of kindness. His studio in London was an oasis for Americans and through his patient art classes went Gilbert Stuart, Matthew Pratt, Joseph Wright, John Trumbull, Washington Allston, Ralph Earl, and Robert Fulton, among countless others. He welcomed Copley, though Copley loomed as a rival. Samuel Johnson, who appears to have disapproved of West, or at least of West's art, was given a royal annuity through the artist's word to the King.

His art, suffering from its use of old master formulas and sentimental content, served him for other than aesthetic purposes. "The true use of painting," he wrote, "resides in assisting the reason to arrive at certain moral influences, by furnishing a probable view of the effects of motives and passion." It was a Quaker speaking.

The most popular paintings in the present exhibitions will probably be the *Death of General Wolfe* and the *Penn's Treaty with the Indians* both of which have been reproduced in thousands of American history books. *The Death of General Wolfe* was purchased by Lord Grosvenor before the King could be persuaded to buy it. When the picture was hailed as a success, the King commanded West to paint a replica. In 1918 the Duke of Westminster, great-great-grandson of the original owner, presented the work to the National Gallery of Canada as a War Memorial. *Penn's Treaty with the Indians* was painted in three short weeks. Matthew Pratt's *American School* showing West and his pupils in the artist's studio is loaned by the Metropolitan Museum. The three Drummond family portraits are to be reassembled at this exhibition for the first time, and many other works of fame will be included.

A complete illustrated catalogue is being issued for the exhibition.

*Penn's Treaty With the Indians*: BENJAMIN WEST (1772). Lent by Pennsylvania Academy from Independence Hall, Where it Usually Hangs.



1st March, 1938





Hollywood No. 1.—"But surely Mr. Shakespeare you will admit two heads is better than one": WILL DYSON

## Tribute Is Paid Will Dyson, Master Satirist

A MEMORIAL EXHIBITION of the satirical etchings of Will Dyson, English artist, who died in London in January, is being held at the Ferargil Galleries, New York, until March 13. The son of an Australian gold miner, Dyson came to England at the age of 24 and at once became a leader of the younger intellectuals and the political revolt—seeking industrial and social reform. He became well known as a cartoonist on England's strike sheet, the *Daily Herald*.

During the war Dyson joined the Australian forces in France, and later became the official artist. Full sets of his war lithographs are in the government museums of France, Italy, Japan and a special gallery at Canberra, Australia. When the war was over Dyson directed his peculiar wit against the intelligensia with whom he had once been so friendly. Then came a tour around the world during which he visited New York and Hollywood, two fertile fields for him to explore for jabs against American civilization. His first New York exhibition was held at the Ferargil Galleries in 1930.

In the current show it is evident that Dyson found enjoyment in satirizing famous figures and their particular shortcomings, such as the satire on Thomas Hardy "suspecting cancer in the fields of Asphodel" and Tolstoy "suspecting sensuality among the angels." Then there is the one on Arnold Bennett scolding Ben Jonson for trying to tell him something about taverns, and the scene with God and the Son of God looking completely beaten, saying: "My son, alas, we are powerless—the bankers have spoken." Dyson also held a strong dislike for hypocrisy, puritanism, Freudism and temporary fads. One Hollywood print shows a tragic looking Science, saying:

"Alas, poor posterity—I've gone and made the bad actor eternal!"

"If as a youth he fought with caricature and then with bullet and bomb, so now he brings on a barrage satire which is humor, art in the etched line is his sword and his attack on the foibles of author and entertainer and silly laws of the world," wrote F. Newlin Price in 1934. "Nude rides the world into a fresh dawn. Light falls on the negations of life, indirectly we are lead into affirmative enjoyment and the pursuit of real values. The series of Hollywood, the authors, Volstead, and philosophers, the Book of Job, are intensely alive with the technique of fair paying thought. We all journey through a barbaric civilization in a peace more difficult than war to the light of happiness. Dyson is full of shadow, of sunlight; a piercing, searching comment."

Frank Crowninshield, who first noted the merit of Dyson's etchings, once wrote: "Critics claim for him a definite and unique niche. He obtains an etching ability combined with a mordant critical spirit: literateur, critic, and philosopher turned etcher. Irony that is biting but is not bitter, deep in human understanding."

A HUNTINGTON FOR OBERLIN: *The Young Red Stag* by Anna Hyatt Huntington, well known American sculptor, has been presented to the Dudley Peter Allen Memorial Art Museum of Oberlin, Ohio, by the artist. Besides such heroic equestrian statues as Joan of Arc on Riverside Drive, New York, and Cid Campeador in Sevilla, Mrs. Huntington's fame is solidly placed on realistic animal statues done in the manner of her gift to the Oberlin museum.

## "Warp and Woof" Art

EMILY GENAUER, staunch fighter for an art exhibition at the New York's World's Fair and one of the first to protest against the omission of work by contemporary American artists, devoted the leading column on her art page in the New York *World-Telegram* to this cause, as well as writing a biting editorial for the same paper.

Indignant at the expression used by the Fair's president, Grover Whalen, when he spoke of the "warp and woof" of art at the Fair, Miss Genauer remarked in her editorial: "Instead of talking about art in the 'warp and woof' of the World's Fair when intelligent critics protest the incomprehensible omission of any fine arts center from the Fair plan, President Grover Whalen and associates would do better to give serious attention to these suggestions while there is time to profit from them."

"'Warp and woof' art is all right. There will be architecture, statuary, murals, mosaics, landscape gardening and incidental artistic treatments of all sorts at the Fair. Otherwise the big show would be bare, forbidding and impossible. Also, as President Whalen has explained, there will be 'arts in production,' whereby visitors may gaze at a lithograph in process just as they watch the pancake machine in the restaurant window."

Although popular interest in art in America has increased by leaps, the Fair, writes Miss Genauer, shuts its eyes to the fact—in spite of its theme "The World of Tomorrow." Yesterday's great fairs were notable for their art shows, and were not considered the "static displays" which the Fair management now implies. "So the public is to vision 'The World of Tomorrow' as having no art or art interest whatever aside from the 'warp and woof' variety," added Miss Genauer. "Referring inquirers to the art galleries of the city, to the Metropolitan, the Frick Collection, the Whitney Museum and others, is not an answer. As well refer them to Broadway and Coney Island and not provide an amusement zone."

The chief objection with the Fair officials seems to be that an art exhibit will not make a profit for an enterprise which is supposed to be non-profit. The cost of a fireproofed building to house the show, they believe, would be prohibitive. "They are mistaken on both counts," says Miss Genauer, continuing her argument on the art page a few days later. "The directors of the Chicago World's Fair five years ago also ruled out an art show because they felt it would be unprofitable. And the Chicago Art Institute which stepped into the breach, stepped out with a profit of \$300,000 net cash, paid by more than a half million Americans willing to meet a small entrance fee to see the show. And \$300,000 would pay the major part, if not all, of the cost of erecting a building."

"In the past five years something has happened in art with which the fair directors have not reckoned. The WPA Federal Art Project was born. A wave of art consciousness swept the country such as was undreamed of in the golden age of the Italian Renaissance. Everybody sees this new trend but the Fair directors."

"If you want to see an art show, they will tell the millions who visit Flushing Meadows in 1939, you must leave this great exposition of everything important in contemporary American life and go eight miles away to the Metropolitan, where you may see pictures through a veil of reputations, large prices, historical importance, documentation and anecdote."

## The Union Wins

THE MURAL ARTISTS GUILD, A. F. of L.'s affiliate for mural painters, won its first skirmish in New York with the announcement that Winold Reiss, mural decorator for Longchamps Restaurants, Inc., has joined the union. On February 7th, 80 mechanics representing 10 different trades walked out on strike in protest against the employ of Reiss, a non-union artist, who was working with his assistants upon a mural for Longchamps' new restaurant at 253 Broadway.

Announcement from the union headquarters states that "Winold Reiss was one of the artists who had been confused about this matter of unionism through wrong information. When he was made to realize that since there was a bonafide union for mural artists, he and his three assistants came down to the headquarters of the Mural Artists Guild, Local 829, at 251 West 42nd Street and all signed applications for membership, each paying the initiation fee of \$10.

"Needless to say Mr. Reiss was happy to be permitted to go on with his job at Longchamps and his assistants will receive an increase in pay in accordance with the scale of wages set up by the Mural Artist Guild." The big test, according to the union, will come when mural work begins at the New York World's Fair.

At a recent executive session of the Guild, the union "unanimously endorsed the basic principles of the Coffee-Pepper Federal Arts Bill."

## Mural Painters "On Fence"

The National Society of Mural Painters, one of the 17 organizations comprising the Fine Arts Federation of New York, passed the following motion at a called meeting of the general membership on Feb. 14:

"The Society approves the recommendation of its Special Committee to study the Federal Arts Bill known as the Coffee-Pepper Bill and supports the basic idea envisioned for a Federal Bureau of Fine Arts. Nevertheless, from the point of view of the Mural Painters Society the Bill as written contains grave faults, which however may be corrected through application of constructive criticism."

The Fine Arts Federation has taken an adverse stand against the Coffee-Pepper Bill, but the majority opinion of the Federation does not commit each of the individual societies to a majority policy.

## Two Years of W.P.A.

A report is at hand from Washington summarizing the accomplishments of approximately two years of W.P.A. activity. The following figures are as of October, 1937:

Art classes, average monthly attendance: 55,231; drawings, easel paintings, murals, and sculptures completed: 54,244; etchings, lithographs, woodblocks, etc.: originals 3,519, reproductions 21,341; posters: originals 21,966, reproductions 420,370; arts and crafts 39,692; Index of American Design plates made 7,011; stage sets, dioramas and models for visual education 822.

WHAT OF ART, MR. WHALEN?: Olin Downes, music critic for the New York Times, has been appointed New York World's Fair Director of Music with the task of arranging the exposition's projected "World Festival of Music." The festival as planned will be the "most brilliant musical event of all times" featuring the best talent of this country and abroad. An art exhibition? None scheduled.

## Gregory Terra Cotta, Lent by Henry Fonda, Features Toledo Design Show

News that fine art has won over another notable Hollywood convert comes from Toledo, where an exhibition is on view this month showing the application of American design and craftsmanship to hand made and machine made objects. A spirited terra cotta, *Child Diving* by Waylande Gregory is loaned from the collection of Henry Fonda, one of the leading Hollywood stars who now makes his debut in exhibition catalogues as a collector.

The purchase of the Gregory figure by Fonda from the Boyer Galleries, New York, had led to a close friendship between the actor and the artist, and Fonda has sat for several terra cotta portraits by Gregory in his Metuchen (N. J.) studio. A figure of a horse and colt called *Kansas Madonna*, reproduced in *Fortune Magazine*, first brought Fonda's attention to the ceramicist.

Several other Hollywood stars have acquired Gregory's work, including Joan Bennett and Irene Rich. The Cleveland Museum owns his *Nautch Dancer*, inspired by watching Gilda Gray dance, and the artist has done a portrait of Dolores Del Rio in ceramic. Other sculptures by him, owned by United Artists Studios, are often seen in movie settings.

While Fonda was spending time at the sculptor's studio he became interested in modeling himself and his first subject, according to the New Brunswick *Home News*, was a tame mouse which sleeps near the

studio heater, within easy access to his hole. After that the actor did a frog, notable for its stretched-out leg which Gregory has termed the "Fonda Lag," finding it an expression of the rhythm of its creator's personality. Now the pupil is at work on a large *Nude* in which he is studying the more serious and formal problems of sculpture.

The Toledo exhibit, drawing from such advanced design centers as the Cranbrook Foundation, the Cleveland School of Art and the art department of Ohio State University, includes ceramics, glassware, textiles, silver, and other objects of contemporary design which are finding a widened market in the American home.

A notable contribution comes from Eliel and Loja Saarinen of Cranbrook, Bloomfield Hills, Michigan. Silverware, from the former's hand, and some made commercially from his designs, are included, as well as textiles, mostly linen, from the looms of the Saarinens. Other textiles are from the Churchill Weavers of Berea, Kentucky, and from Cromaine Crafts, Hartland, Mich.

In glassware, the nation's high artistic level is demonstrated in work from the Cambridge Glass Co., A. H. Heisey, Duncan-Miller, and the Owens-Illinois Glass Company, showing urns, bowls, and candlesticks. In the ceramic section are four pieces by Waylande Gregory, including Fonda's *Child Diving*, representing an extremely versatile artist who was himself trained at Cranbrook.

*Child Diving*: WAYLANDE GREGORY (Terra Cotta). Lent by Henry Fonda to Toledo's Exhibition of Design and Craftsmanship.







March Day: JOHN FOLINSBEE

## New York Sees Folinsbee—After Ten Years

FOR MORE THAN TEN YEARS John Folinsbee, well known American landscape painter and member of the artist group from New Hope, Pa., has refrained from having a New York show, although he has been represented in all the important national exhibitions. Ending this self-imposed exile, the Ferargil Galleries are offering until March 13 a group of 21 of the artist's characteristic murky landscapes and a few portrait studies. A sketch of his mural of the coal mining region near Freeland, Pa., is also on view.

Something somber and yet refreshing is echoed in these canvases of fertile farmlands, life along the canal and the dark, stormy coast of Maine. Having lived for years in New Hope by the Delaware River, Folinsbee paints with

a familiar hand the natural charm of this friendly valley. His paintings of the locks, barges and bridges of the nearby canal, and the productive fields and smoky hills of the surrounding countryside, have made him one of the most popular landscape painters in America.

Working swiftly with a well filled brush, Folinsbee is more intent on interpreting the shifting and elusive variations of nature than in portraying a pictorial arrangement of the scene. His palette is rich with deep tones of purple, garnet and greens—the dusky blues and blacks of winter shadows and summer storms. In *March Day—Jericho* the painter has captured the feeling of a late snowfall melting into the muddy earth of the soaked fields.

## Modern Italians

AFTER INTRODUCING the paintings of a few modern Italian artists to the New York public, the Comet Art Galleries, 10 East 52nd Street, offer as their next contribution an "Anthology of Contemporary Italian Drawings" by the same artists. Divided into individual sections in the spacious new galleries, the work on display is so arranged that each artist is able to show a selected group of characteristic examples. One room in particular is given over to 15 monotypes and four drawings by Carlo Levi, who is mostly concerned with unusual patterns and exotic (almost African) colors.

Manzu's ten drawings have a primitive surrealistic approach similar to the work of Severini, also included. Pirandello, son of the famous Italian playwright, has eight sanguine and wash drawings, worked out in a loose, freely distributed technique. Cagli, probably the most dynamic of the draughtsmen, is also represented by the same number of examples.

The pen and brush technique of Afro, a leading fresco painter, resembles academic engravings, in contrast to the childishly simple work of Tomea, one of the best of the group of modern "Candidi." The pointilism in the stippled black-and-white religious heads and figures of Gerardi vie with the vague and delicate calligraphic art of Tamburi. De Chirico, most celebrated of the group and his brother, Savinio, author and music critic, are also in-

cluded. The show is completed with the works of Carra, another art critic and prominent painter, and Salvatori, 31 year old Tuscan artist, whose touch is more classical than modern.

MELTSNERS FOR MOSCOW: Soviet Russia's famous Museum of Modern Western Art in Moscow has acquired a number of industrial paintings by Paul R. Meltsner, prominent New York artist of "proletarian" subjects.

## Burrowing Artists

WITH MORE art galleries than probably any other city in the world, New York may even turn its 400 or more underground dungeons into exhibiting places, if the plan behind the Museum of Modern Art's explanatory show of Subway Art is successful. Planned by a group of painters and sculptors of the United Artists of America (formerly the Artists' Union), and under the technical direction of Ralph Mayer, the whole project is to make life more cheerful for the millions of subway passengers, who now have to stare morning and night at indigestion advertisements, breakfast food suggestions and ideas for growing hair.

Sponsored by the Public Use of Art Committee, the exhibition which lasts to March 5, consists of sketches, details and models of murals and sketches, ranging from journalistic realism to complete abstractions. Suitable media for subway decorations to resist vibration, dust and dampness, are being developed by Ralph Mayer in co-operation with the exhibitors. Examples and the various steps of enamel painting form an interesting part of the exhibit. One process, which enables the artist to work as freely on enamel as he does with oil on canvas, consists of coating a piece of sheet iron with heavy black enamel and fusing the two together at a high temperature. After this a coat on which enamel is fired on, and then with powered enamel and a special oil, the artist is able to paint on his picture for a final firing.

Other processes involve the use of glazed tiles, which are laid in a bed of mortar in accordance with the design; and silicon ester paint on cement or plaster in the manner of fresco painting. Sculpture has been developed in colored concrete, hammered sheet copper, other metals and stone.

The critics, while dismissing most of the individual exhibits as pretty terrible, found the idea most interesting.

Bedizening our dismal stations with equally cheerless murals would be like "spraying essence of garlic" on the subway air, according to Emily Genauer of the New York *World-Telegram*. "But what earthly purpose can art in the subway serve if it only mirrors what is everywhere about one?" she asks. "Its only purpose is to make more pleasant these dirty dungeons, and maybe squirt a little spiritual seltzer at the work-bound, crowded mobs who are able to endure 50 weeks of this ugliness only because of the annual two-week holiday in the country which the murals might serve pleasantly to bring to mind."

Detail of Mural for a Subway Station: ELIZABETH OLDS





## U. S. Competitions

A LIST of Treasury Art Project competitions now open to American artists, nationally or locally, is published below. THE ART DIRECTOR takes this opportunity to remind all interested artists that they should place their names on the free mailing list for the Project's *Bulletin*, published periodically, which gives all needed information concerning these competitions. For all information and for a free subscription to the *Bulletin* address: Forbes Watson, Treasury Department Art Projects, Public Buildings Branch, Procurement Division, Treasury Department, Washington, D. C.

**\$7,200 MURAL COMPETITION** for three murals in the Terminal Annex of the Dallas, Texas, Post Office. Open to artists of Arizona, California, Colorado, Idaho, Kansas, Montana, Nebraska, Nevada, North Dakota, New Mexico, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, and Wyoming. Designs submitted in this competition will also be considered for the decoration of a federal building in one other city in this region. For full information address: Mr. Richard Howard, Director, Dallas Museum of Fine Arts, Dallas Texas. Competition closes May 2. The judges are Arthur Kramer, president of Dallas Art Ass'n; Frank Wittchell, architect, and Mr. Howard.

**\$3,650 MURAL COMPETITION** for a painting in the main court room of the Miami, Florida, Post Office, Court House and Customs Building. Open to artists of Florida, Alabama, Georgia, and South Carolina. Entries will be judged also for invitation to compete for decoration of a federal building in one other city in the region. For full information address: Mrs. Eve Alsmann Fuller, Mayflower Hotel, Jacksonville, Fla. Competition closes May 2. Other judges are H. D. Steward, architect; Beatrice Beyer Williams, artist; S. Peter Wagner artist; and Alexander Orr, Jr.

**\$7,000 MURAL COMPETITION** for thirteen murals to be installed in the lobby of the Bronx, New York, Central Post Office. Open to artists of New York State, New Jersey, Pennsylvania, and Connecticut. For full information address: Procurement Division, Section of Painting and Sculpture, 7th and D Sts., S. W., Washington, D. C. All but winning entry will be judged for invitation to compete for commission to decorate a federal building in one other community in the region. Competition closes May 14. Judges are Henry Varnum Poor, painter; Thomas Harlan Ellet, architect; and George Harding, painter.

**\$2,400 MURAL COMPETITION** for a balanced decoration of the entire lobby of the Worcester, Mass., Parcel Post Building. Open to all artists of New England. For complete information address: Paul Morgan, Jr., c/o Information Desk, Worcester Art Museum, Worcester, Mass. All but winning design will be judged also for invitation to compete for decoration of a federal building in one other New England community. Competition closes May 2. Other judges are Perry Cott, associate curator Worcester Museum; Umberto Romano, painter; Maurice P. Meade, architect; Henry Scott, of Amherst College.

**\$2,900 MURAL COMPETITION** for a painting to be installed in the Court Room at Vicksburg, Miss. Open to artists of Arkansas, Kentucky, Louisiana, Tennessee and Mississippi. All but the winning design will be judged for eligibility to compete for decoration of a Post Office in another community in the region. For full information address: Mrs. Walter F. Henderson, 739 North State St., Jackson, Miss. Competition closes May 14. Judges are Mary Clare Sherwood, All Saints College; Leon S. Lippincott and Harris Dickson.

**\$5,500 MURAL COMPETITION** for a painting in



Mount Olomanu: EUGEN NEUHAUS (Charcoal Drawing)

## Eugen Neuhaus Visits and Records Hawaii

EUGEN NEUHAUS, professor of art at the University of California, has just concluded an exhibition of drawings and paintings at the Gump Galleries, San Francisco, the fruits of a trip last year to Hawaii. Characteristic of Neuhaus' Hawaiian reactions is the monumental charcoal drawing of Mount Olomanu. Olomanu is on the Island of Oahu, T. H., where the artist spent much time sketching and painting.

"To most artists (and the rest of us)," writes H. L. Dungan of the Oakland *Tribune*, "Hawaii is a land of leis, hula dancers and palms. Neuhaus passed these up for the massive rock and lava formations which rise with such

grandeur on Oahu and other islands. These he brought back in charcoal drawings with color suggestions for future oils. He caught the lava mountains and cliffs in all their glory, yet, with the artist's license, holding them to architectural simplicity."

Neuhaus, has exhibited widely in this country, travelled extensively and written several notable books on art. Several years ago, comments Mr. Dungan, "his landscapes were marked by groups of eucalypti, but of late he has abandoned high trees for California hills and mountains, still life studies of succulents and portraiture."

the Auditorium of the new Department of Interior Building, Washington, D. C. Open to all artists of all states. For full information see Bulletin No. 12 of the Treasury Department Art Projects. Closing date April 30.

## Orren Loudon in "Solo"

Orren Loudon, who divides his time between painting unpretentious Illinois scenery and picturesque streets and chateaus in Germany and France, is exhibiting 15 canvases at Chief Letaiyo's American Salon, New York, until March 12. The artist spends each summer in Europe, returning to his native soil in the fall to paint the views around his hometown of Trenton, Ill.

Abroad Loudon seems to be preoccupied with twisting streets and jumbled roof tops, whereas at home he is content with pastures, woodland lakes, glades and lonely farmhouses. An old mill and a one-room rural school house (with the coal bin and hand pump outside) are characteristically native. One of the most effective paintings is the blue-hued *Illinois Dawn*, a barnyard scene of a farmer and his cows silhouetted against a sky with streaks of daylight breaking through.

## Art for the Stars

IN COLLABORATION with Carroll Carstairs of New York, a new art gallery for the motion picture colony, the Jean Howard Gallery, has been opened in Beverley Hills, California, located at 8684 Sunset Blvd. The new firm will hold exhibitions of French and American masters from the Carstairs collection.

The tremendous growth of interest in fine paintings on the part of the Hollywood stars indicates that there are many potential collectors within the colony. Movie stars travelling from Los Angeles to New York often take advantage of the three hour stop-over in Chicago to visit the Art Institute collection there, and already a number of well-known screen names have taken the role of art collector.

The March exhibition contains pictures by Picasso, Bonnard, Braque, Derain, Rouault, and a number of other French moderns. This will be followed by an American show assembled in New York from a number of galleries.

**HONORE PALMER, JR., DIES:** Twenty-eight year old Honore Palmer, Jr., artist and grandson of the late Potter Palmer, died in New York on Feb. 7.



Arles: La Route Bordée de Saules: VINCENT VAN GOGH

## Presenting "The Tragic Painters"

AN EXHIBITION by artists whom the catalogue labels "the tragic painters" is on view at the Bignou Galleries, New York, until March 12. Six painters—Van Gogh, Modigliani, Pascin, Rouault, Utrillo, and Soutine—are represented by 10 paintings of which a number have not before been seen in America. Three of them, Rouault, Utrillo and Soutine, are living artists; the other three have passed on. Van Gogh and Pascin were suicides; Modigliani a victim of tuberculosis.

Van Gogh is represented by two outdoor scenes, *Le Moulin de la Galette*, and *Arles: la Route Bordée de Saules*. A pair of richly tonal and hieratic portraits represent Modigliani; Pascin is seen in a pastelish oil, *L'Abandonnée*; Rouault in a large *Le Vase de Fleurs*; Utrillo in several nostalgic street scenes; and Soutine with a familiar, bench-encircled tree.

The catalogue foreword, written by Stephen Bourgeois, proposes that "the tragedy of an artist is not so much conditioned by great cataclysms, which from time to time upset humanity, but by the sense of utter desolation which has overcome him in a highly individualistic society." Rouault, born at the moment a German shell struck his parent's house during the 1871 bombardment of Paris, spent "fifteen years of misery" in his career as an artist. Mr. Bourgeois tells of Pascin, "who explored the tragic dilemma of feminine sensuality," of Soutine, who has found a struggling rebirth in recent years "in the contemplation of trees and the simple surroundings."

If the lives of these artists have been tragic their paintings in the exhibition give little or no evidence of it, according to Edward Alden Jewell in the *Times*. "The two portraits by Modigliani," he writes, "convey no hint of starvation and despair, nor is there anything peculiarly poignant in Pascin's typical theme, embodiment though it be of what Mr. Bourgeois refers to as 'the tragic dilemma of feminine sensuality.' A kind of opulent barbaric decorative splendor invests the big 1926 flower subject by Rouault, while in the striking *Grand arbre à Vence* Chaim Soutine restrains his erstwhile monstrous outcry. The three canvases by Utrillo, serene and simple, in which 'old houses lean one against the other with

the security of old friendships,' are among this painter's finest achievements.

"Here, surely, we may search in vain—though perhaps not vainly in the soul of the artist—for intimations of the tragic."

### For Peace on Earth

For the cause of peace on earth, an art exhibition and sale of sculpture, paintings, drawings and photographs by well known artists, is being held at the Bisophical Institute, 23 West 87th Street, New York, during March.

The artists, offering work for the cause, are Luigi Lucioni, Joseph Nicolosi, Rifka Angel, Antonio Sassone, Milton Avery, Albert Caesar, Carl Mydans, Morris Miller, Joseph E. Schrack, Rex Hardy, Jr., Ira Moskowitz, John Alger, Margaret Bourke-White, Edith Montlack, H. Ensel, and Claude Bragdon.

## Salmagundi Annual

ONE OF THE LARGEST and finest annual exhibitions yet held by members of the Salmagundi Club is current at the organization's galleries, 47 Fifth Avenue, New York, until March 4. The exhibitors, who contributed 171 oils and seven pieces of sculpture, include many of the famous names in contemporary American art, with a liberal sprinkling of National Academicians.

Harry Leith-Ross won the Lay Members Prize of \$700 with his strong painting of *First Presbyterian*. The Isidor Prize of \$300 was awarded to Ernest N. Townsend for his dramatic view of *Northern Island*, and W. Granville-Smith took the Carrington Prize of \$300 with his deftly depicted *First Snow*.

The Samuel T. Shaw purchase prize of \$325 was awarded to Kenneth G. How for his landscape, *At North Truro*. This prize has been given annually since 1892 by Mr. Shaw, a vice-president of the Salmagundi Club and who formerly operated with Simeon Ford the old Grand Union Hotel. Each year, at the time of the Club's annual exhibition, reports the *Herald Tribune*, Mr. Shaw gives a dinner for the previous winner.

Howard Devree of the *New York Times* singled out the following works by younger members: Loran Wilford's *Sunday Papers* (interior with figures), Carl Wuermer's *Early Snow* (a nicely lighted and meticulously detailed Catskill landscape), and Floyd Gahman's *Road Builders* (low keyed and effective in design). Other exhibitors mentioned by Mr. Devree are:

Carl Ringius, Wilford Conrow, Keith Shaw Williams, Ogden Pleissner, A. Henry Nordhausen, A. Thieme, Bela Mayer, Gustave Wiegand, Edward Dufner, Glenn Newell, Ivan Olinsky, Eugene Higgins, Louis Betts, Carle Blenner, William Auerbach Levy, Roy Brown, Carl Oscar Borg, John F. Carlton, George Elmer Browne, Henry R. Rittenberg, Paul King, V. A. Svoboda, John E. Costigan, Frederick Waugh, Chauncey Ryder, Ernest Blumenschein, Ernest Lawson, Jerry Farnsworth, F. Tenney Johnson, Andrew Winter, Walter Farndon, Gordon Grant, Carl Michel Boog, Roy M. Mason, Edmund Greacen, Julius Delbos, Emile Gruppe and Frederick K. Detwiller.

*First Presbyterian*: HARRY LEITH ROSS.

Awarded \$700 Lay Members Prize at Salmagundi Club Annual.



The Art Digest





Portrait of Braque: PABLO PICASSO



Portrait of Mrs. Clarence H. Woolley: SALVATORE DALI

## American Collectors Aid Charity With Show of Modern Portraits

THE PERIOD from Manet to Dali is spanned in the exhibition of "Great Portraits by Impressionists and Post-Impressionists," being held during March at the Wildenstein Galleries, New York, for the benefit of the Public Education Association. The greatly varied selection of 48 paintings include notable examples by Cézanne, Degas, Derain, Forain, Gauguin, Laurencin, Matisse, Modigliani, Morisot, Pascin, Picasso, Renoir, Rouault, Toulouse-Lautrec and Van Gogh. Conclusive proof of the contrast offered in some of the portraits by these strongly individualistic painters is found in the portrait of Braque by Picasso and the commissioned portrait of Mrs. Clarence M. Woolley by Dali, which is conservatively placed amid a surrealist stage setting.

Many of the pictures are shown in America for the first time. There are portraits of personalities and portraits of well known artists by fellow artists, such as *Zola and Alexis* by Cézanne, *Diego Martelli and Jules Finot* by Degas, Renoir's studies of *Monet and Sisley*, Toulouse-Lautrec's *Jane Avril* and *Tristan Bernard* and Van Gogh's *Pere Tanguy*. Personal human interest is found in Modigliani's portrait of Mlle. Hébuterne, who leaped from a window on the day the unhappy painter died; and Picasso's study of *Madame Picasso and Child*. Self portraits of Cézanne, Forain, Gauguin, Manet, Renoir are also included.

Predominantly a loan exhibition, the entire group has been assembled from the collections of Frank Crowninshield, Chester Dale, Mrs.

W. A. Harriman, Sam A. Lewisohn, Pierre Matisse, Henry McIlhenny, Museum of Modern Art, Robert Treat Paine 2nd, William Paley, Phillips Memorial Gallery, Edward G. Robinson, Arthur Sachs, Alfred Stern, Smith College Museum, Edward M. Warburg, Joseph Winterbothan and Clarence Woolley.

One of Wildenstein's complete catalogues has been prepared with a foreword by Frank Crowninshield, eleven illustrations and a full resume history of each painting shown. A committee of prominent women has been organized by Mrs. Sam A. Lewisohn to assist in this year's annual benefit for the Public Education Association, an organization founded in 1895 and devoted to the welfare and improvement of the public schools.

## Sergeant Kendall

SERGEANT KENDALL, artist and former dean of Yale School of Fine Arts from 1913 to 1922, died at his home in Hot Springs, Va., at the age of 69. Mr. Kendall, who exhibited not only in this country, but in France, Italy, Germany and South America, was formerly widely known for his child portraits. In late years Mr. Kendall turned to figure and landscape work.

Beginning his art student days at an early age, Mr. Kendall first studied at the Art Students League before making the journey to Paris, inevitable in those days, to complete his training at the Académie Julian, the École des Beaux Arts and the studio of Oliver Merson. He was only 22 when he received honorable mention at the Paris Salon, and two years later he won a medal at the Chicago World's Fair. A steady succession of medals fell to him after that, especially during the early part of the 20th century.

Examples of the artist's work may be found in the Metropolitan Museum, the Pennsylvania Academy, Albright Art Gallery of Buffalo, the National Gallery and Corcoran Gallery in Washington, Detroit Museum, the Rhode Is-

land School of Design and the Peabody Institute in Baltimore. He was a member of the National Academy of Design and National Institute of Arts and Letters.

## Virginia Prepares

PREPARATIONS for the Virginia Museum's first Biennial Exhibition of Contemporary American Paintings have progressed through the stage of selection. The jury meeting in New York last week selected 651 paintings out of 1,419 works submitted from 42 states, the District of Columbia, and from Americans in Paris.

The medal of award, which is to be given each of the artists selected for a purchase prize, has been designed by Paulanship and will be awarded at a later meeting of the jury. The obverse represents a profile portrait of Judge John Barton Payne whose endowment made the show possible, and the reverse is a stylized representation of the seal of the State of Virginia with its motto: "Sic Semper Tyrannis."

The exhibition opens to the public in Richmond, Virginia, March 13 and will continue until April 24.

## Toronto Liked It

SO WELL LIKED was one picture in a loan exhibition at the Toronto Art Gallery last Christmas that a subscription fund was organized among friends for its purchase and the Toronto Gallery now proudly owns the painting. It is a Flemish work, *The Rest on the Flight Into Egypt*, painted by Bernard van Orley. The painting comes to the Canadian institution from the Wildenstein Galleries, New York.

Similar in general composition to other Flemish works of the same subject, the van Orley painting gives greater prominence however to the Virgin, and an influence of the Italian Renaissance. The Madonna is represented as Queen of Heaven rather than as a simple fugitive, and Joseph is subordinated in the background to the Mother and Child group. A charming naturalistic landscape provides the background of the scene.

Van Orley was born about 1490 and died in 1540. He was court painter to Margaret of Austria, regent of the Netherlands, and he also designed tapestries. Pictures from his hand hang in the Louvre, the Brussels Gallery, in Antwerp and in Rotterdam.





*La Joven (Young Girl): FRANCISCO GOYA*

## Paintings, Silver Features at American Art

SEVENTY-THREE PAINTINGS of the Italian, Dutch, French, Spanish and English schools, many by famous masters, will be sold the evening of March 4 at the American Art Association-Anderson Galleries. Most of the paintings are from the International Galleries, Ltd., London, augmented by selections from other collections.

Featuring the sale is Goya's *La Joven* (Young Girl), an ancestral portrait which hung in the palace of the Duke of Valencia, Madrid until two years ago when it was purchased by Senor Francisco Morales and taken from the city a few months before the outbreak of the civil war. An interesting example of El Greco, a version of the so-called *Juan de Avila* at the House of Greco in Toledo, shows the sensitive countenance of the middle-aged Jesuit of Toledo.

Two notable portraits are outstanding among the paintings from the International Galleries, *Federigo Gonzaga, Margrave of Mantua* by Titian and *Man with Red Beard* by Lorenzo Lotto. Other paintings of note are by the Bassanos, Baroccio, Domenichino,

Del Piombo, Murillo, Tintoretto, De Gelder, Niri di Bicci, Louis Tocque and John Opie.

The afternoon of March 12, important American furniture and silver from private sources, consigned by Albert J. Hill of Boston, together with fine lustre ware formerly in the collection of the Earl of Faversham, will be sold at the American Art Association-Anderson Galleries. In a small but important group of American silver is an early baptismal bowl by John Hastier, inscribed: "Christening Bowl of Catherine Schuyler, Godchild of Gen. Washington, Mar. 4, 1781." Under the foot of the bowl is the engraved inscription: "To Betty Jeanne Harbell from her Grandfather William Schuyler Malcolm."

Also featuring this sale are a number of important pieces of American furniture, mostly of New England origin, including block-front bureaus of the Goddard type; a Chipendale carved mahogany bombe scrutoire; a pair of Hepplewhite carved mahogany side chairs by Samuel McIntire; and a Sheraton carved mahogany swell-front bureau attributed to him.

## Re: Coffee-Pepper

THE FOLLOWING STATEMENT relative to the Coffee-Pepper Bill for the establishment of a Federal Bureau of Fine Arts comes from the Federal Arts Committee, which was recently organized in New York to assist in passage of the bill. The statement is based on an adverse editorial which Henry White Taylor wrote in the *Philadelphia Art News*:

"On Jan. 21 a new Federal Art Bill was introduced into the house by Representative Coffee and into the Senate by Senator Pepper, in which most of the points to which Henry White Taylor objects in his recent article on the Coffee Bill, as introduced last August, have been revised. Mr. Taylor recognizes the necessity of some form of Government sponsorship of the arts and suggests five points that such a program should include.

"It may be pointed out that with one exception all of the five points [SEE ART DIGEST, 15th February, page 22] are provided for in the present bill. The only one not included is the selection of regional administrators by the vote of all practicing artists in the region. Artists would have no constitutional right to select Government officials by vote. The bill provides their selection from a panel of names submitted by representatives of the artists employed under the Bureau in order to assure employees a voice in their own administration, a practice long in use in industry. There seems no reason for artists not under the jurisdiction of the Bureau to have desire or permission to select its administrators.

"Mr. Taylor's chief objection to the first bill are based on his belief that the Bureau would take over the whole fabric of W.P.A., with a present personnel not competent for carrying out the provisions of the act and that Bureau employees would enjoy economic security denied other groups. Bureaus of Fine Arts exist in most other nations and have been proposed for the United States throughout its history as far back as Washington and Jefferson. Not until W.P.A. Federal Art Projects had shown concretely the benefits of such a program and how it could function could it be considered practical. It is logical that the first bill should have been drafted with the existent projects as a pattern, but both project and non-project artists are well aware of the limitations of W.P.A. and eager to rid a permanent Bureau of them.

"The clause in the bill relating to transfer of powers does not imply transfer of personnel but simply eliminates the existing projects and substitutes a Bureau with its own provisions as further outlined in the bill. Under these provisions competence is the only qualification for employment and only competent artists are to be transferred from W.P.A. to the Bureau. Wages are to be set at the prevailing wage level of trade unions and employees are to have the rights of Federal employees. These provisions hardly seem to offer the artist a highly desirable prize denied other groups.

"Since the first introduction of the Coffee Bill a Federal Arts Committee has been formed for the purpose of conferring with Mr. Coffee, perfecting and supporting a bill to meet the needs of the greatest number of artists and the general public all over the country. This Committee with central headquarters in the Murray Hill Hotel, New York City, has a nation-wide membership with Lawrence Tibbett as its chairman. Burgess Meredith is chairman of its Executive Board and subcommittees for various arts are headed by Leopold Stokowski, Lillian Gish, Ruth St. Denis, Donald Ogden Stewart and Max Weber. Local committees are being organized in cities throughout the country."

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## For Mass Production

THE INVASION of art into industry's last frontier, mass production, is the theme of a large exhibition current at the Philadelphia Art Alliance, until March 11. Entitled "Design For Mass Production," the exhibition includes house furnishings, building and construction materials, electrical appliances, plastics, ceramics, metals, and countless other products of modern industry when it is synchronized to "line" production. The progressive steps in design from the development of the hand-made to the machine-made product is visualized.

The Art Alliance, which has done considerable in other years to promote co-operation between art and industry maintains, said in its announcement: "The artist-craftsman must work within sound of the machine, not aloof in his studio. He must develop technical skill in the handling of materials and a knowledge of their properties together with methods of production, distribution, and use.

"The problem as seen in England has been fully treated there in a government brochure written by the Council for Art and Industry, 'Design and the Designer in Industry,' stressing the enormous scale of goods production. The Council reports, 'The machine produces qualities of its own which have a value in themselves, and it should not attempt to copy hand work. The craftsman and the skilled machinist must associate together, to secure that, between them, design is properly interpreted in terms of machine processes.'"

### Cézanne in the Spring

AN EXHIBITION of important works by Paul Cézanne will be held at the Durand-Ruel Galleries, New York, from March 28 to April 16 for the benefit of Hope Farm. Although the show will contain only about 20 paintings, it is expected to be one of the most interesting Cézanne exhibitions ever held in America because of the individual importance of the exhibits. Several still life paintings are being brought from Paris for the show, which will be almost entirely loan.

Stephen Clark has promised to lend two oils, *Les Joueurs de Cartes* and *Madame Cézanne dans la Serre*; from Robert Treat Paine, 2nd, will come *Cézanne a la Barbiche*; Maurice Wertheim will lend *Portrait de la Cézanne, Pere de l'Artiste*; Mr. and Mrs. Hunt Henderson, *La Cote des Boeufs, Pontoise*; the Adolph Lewisohn Collection, *Pommes et pot de Geraniums*; the Philips Memorial Gallery, *La Montagne Sainte Victoire au Grand Pin*; and T. Edward Hanley, *Portrait de Vallier*, one of the last paintings to come from the artist's brush. Other loans will cover every phase of Cézanne's career.

### Nadleman's Folk Art

Elie Nadleman's collection of folk and peasant art, formerly housed at Riverdale on Hudson, has been purchased by the New York Historical Society and will be installed in its large new buildings at 170 Central Park West. Nearly 15,000 items were collected by Mr. Nadleman, well known sculptor, and his wife since 1920. Though chiefly American, the collection contains a number of items from European countries. It is one of the most important assemblages of folk art in America.

The collection will be opened to the public next Autumn when the new addition to the building is completed. Toys, dolls, figureheads, kitchen ware, ironwork, apothecary's tools and other early folk items are included. The collection and the building which housed it near Mr. Nadleman's residence cost \$300,000.

1st March, 1938



Jacob and Esau: BRUSSELS RENAISSANCE TAPESTRY (16th Century)  
In the Percy A. Rockefeller Sale

## Percy Rockefeller Collection to Be Sold

THE ART COLLECTION of the late Percy A. Rockefeller, one of the country's leading industrialists and nephew of the late John D. Rockefeller, is to be sold at the Parke-Bernet Galleries, New York. Mr. Rockefeller died in September, 1935, and his wife, eleven months later.

Rare tapestries, oriental rugs and art objects will be sold at auction the afternoons of March 11 and 12, following exhibition from March 5, while the paintings, which include examples by Harpignies, Courbet, Wolstenholme and others, will be dispersed on March 24. Among the tapestries are a Louis XII early Renaissance Brussels tapestry depicting the Old Testament story of Jacob and Esau, a set of four Aubusson examples in the tradition of the Dutch artist Teniers, and a Flemish early Renaissance example.

Included among the 50 rugs are a number of 18th century Ghiordes and Kulah prayer rugs. French salon suites in tapestry, carved walnut furniture, Chinese porcelains and table silver and glass will also be offered for sale.

In a more current sale to be held the afternoons of March 4 and 5, furniture, Georgian silver, rugs and other furnishings from the estate of the late Eben J. Knowlton will be dispersed. The furniture consists of English, French, Spanish and Italian pieces, while among the items of Georgian silver are an

octagonal hot water jug by Samuel Taylor, London, 1747, and a set of three two-handled sauce tureens, 1770. Items in Sheffield plate of the George III period include two sets of columnar candlesticks, a soup tureen and a piecrust tray. Other important items are an early American silver brandy warmer by Joseph Goldthwaite of Boston and a Queen Anne silver spirit-burner stand by William Warham, London, 1710.

Among the decorative objects are an ivory portrait miniature of William Hoare by Lawrence, a set of rare Chelsea-Derby porcelain statuettes, Worcester tea sets, a pair of "famille verte" K'ang-hsi temple vases and a number of bronze statuettes.

### No Dearth of Collectors

What has been called the "little" season of the art and literary market, reports London's *Art Trade Journal*, "ended at Christie's and Sotheby's only two days before Christmas, and the result indicates very clearly that there is no dearth of collectors ready to invest their money in works of art and letters."

The two firms, between them, held sales since November which produced a total not far short of £350,000 (\$1,750,000), "a truly excellent result and a sum which should give heart of grace to all interested in the buying and selling of art treasures."

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Spring Snow Fall: Z. VANESSA HELDER

## Water Colors of Seattle and the Northwest

WATERCOLORS of Seattle and environs comprise the first one-man show of Z. Vanessa Helder, on view at the Grant Studios, New York, until March 7. Miss Helder, who studied at the Art Students League under a scholarship in 1934, has been showing her work in the large watercolor shows in New York during the past few years.

The dry desert, the more verdant ranch country, flower subjects, snow scenes, and pictures of old gingerbread houses from the vintage of the nineties form an extensive rep-

ertory of subject matter for the artist. A preciseness without pettiness in handling her brush combines with an imaginative organization in the pictures, resulting in several spacially-exciting views.

Miss Helder has exhibited with the New York Water Color Club, the American Water Color Club, the National Association of Women Painters and Sculptors, and the Art Students League. Though she specializes in water color the artist has recently been working on lithography.

## Architectural League Annual

The 52nd annual exhibition of the Architectural League of New York will be held from April 19 to May 12 at the American Fine Arts Building, New York. All sections of the country will be represented in this exhibition, the scope of which is larger probably than any other in the country. In addition to architecture, the show includes all arts and crafts.

The exhibition is open to all artists and designers, and medals are awarded in each de-

partment. The entry fee is \$5. Entry cards must be received by March 10, exhibits by April 15. Further information and a prospectus may be had from the Architectural League of New York, 115 East 40th St.

FOR THOSE MOMENTS: "For art comes to you, proposing frankly to give nothing but the highest quality to your moments as they pass, and simply for those moments' sake."

—WALTER PATER in *The Renaissance*

## Branchard Passes

EMILIE P. BRANCHARD, self taught American artist whose paintings won recognition for their simplicity and originality, died at his home at 61 Washington Square, New York, Feb. 15 at the age of 56. As the son of the beloved "Madame Catherine" who conducted a rooming house known as the "house of genius" in Greenwich Village for 50 years, Mr. Branchard's background was an unusual one.

When the artist was still a child Adelina Patti used to rehearse in the rooming house. Frank Norris wrote *The Pit* and *The Octopus* and Eugene O'Neill worked on some of his plays there. Alan Seeger lived in this famous house, as did Willa Cather, Peggy O'Neill, John Dos Passos, Will Irwin, Theodore Dreiser, John Reed, Willy Pogany, Zona Gale, H. L. Mencken, Art Young and a host of others who were famous years later. "Madame Catherine" died in 1937.

Although Mr. Branchard's life had been spent in association with artists, he did not become interested in painting until he was advised to leave the police force and live at Saranac Lake because of lung trouble. He went home to his mother and said: "If I am to die I'd rather die in New York." So he took up painting to amuse himself until he died. The years went by and he continued painting in his own self-taught manner (his health constantly improving) until one of the roomers, Mrs. Corene Cowdrey Davison, persuaded him to exhibit at the Society of Independents. The public became interested and started him on a series of one-man shows.

Mr. Branchard's originality may be noted best in his peculiar interpretation of nature. Landscapes and nature, he felt, must be frozen into static position and drawn from memory. He did not believe in painting in the open, and some of his most popular works were done in the basement of the Washington Square house. Mr. Branchard also painted many seascapes without going near the sea, and many nudes without a model.

In the 1937 edition of the *Index of 20th Century Artists*, edited by John Shapely, the work of the painter is described: "Emilie Branchard uses facts of the outer world to convey inner visions. His landscapes and figures alike are imaginary conceptions, improvisations. They are, however, clearly visualized and concretely expressed. About them there is the charm of complete detachment, the sure serenity of work done spontaneously and with the abandon of pure enjoyment."

In accordance with his wishes Mr. Branchard's coffin was placed on the exact spot where his mother's had rested a little more than a year before. He was cremated and his ashes scattered in the Atlantic Ocean as he had scattered those of his mother and father.

## W. Scott Pyle Dies

The American artist, W. Scott Pyle, died on Feb. 13 in The Hague, The Netherlands, following an operation. He had returned abroad in June, taking some of his paintings with him for exhibitions in Switzerland and The Hague. Until the last few years Mr. Pyle had been living in Europe, where he took a leading part in lengthy experiments with paints made from plant colors, which were finally manufactured by the Goetheanum in Switzerland.

Mr. Pyle first studied with William Chase at the Academy in Munich and with Frank Brangwyn. He had exhibited in the important exhibitions in Philadelphia, Chicago, New York, Washington and in the art museums of Detroit and Toledo.

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Picnic: LEON HARTL

## The Delicate World of Hartl, "Gentle Poet"

THE GENTLY ROMANTIC and delicate world of Leon Hartl may be glimpsed in the selection of 40 paintings at the Brummer Galleries, New York, during March. It is a personal and exclusive world in which the artist wraps himself, unmolested by anything but visionary thoughts and opalescent colors. Hartl's arrangements of simply treated heads are developed in subdued passages of smoky grays, while his graceful flower studies are flecked with accents of yellows, soft greens and pearly whites.

Memory plays an important part in Hartl's work. Although he paints most of his landscapes long after he has left the locale, he does not believe in the "imaginary" landscape. Light is a matter of mood and composition that comes out of the mind. After Hartl studies a scene and becomes familiar with what he calls the geology of it, he works out the details in his studio, depending upon his memory. Best known as a flower painter, he finds it impossible to work from a bouquet. After absorbing the general features of the flower group, he goes to work without the model, occasionally buying a fresh spray of blossoms to check values and form.

In speaking of the simplicity of Hartl's temperament, Henry McBride of the New York Sun wrote: "His flower pieces are pretty testimonies to his delight in the lilies of the field, arranged without a trace of affectation, and suggesting, somehow, the artless bouquets that one sees on the altars of country churches. His landscapes are likewise 'testimonies.' I cannot think of any other word that better describes them, for each of them seems like a grateful acknowledgment of a lovely day by a person who is glad to be alive."

"Hartl is a gentle poet," wrote Carlyle Burrows in the New York *Herald Tribune*, "who looks to nature for inspiration, but translates it into visible form in a mood of detachment, away from the actual scene he represents. Thus the process of observation is fused with the creative process, in contemplation, and his landscapes and compositions and flowers live in a kind of mystical atmosphere of his remembering."

Emily Genauer of the New York *World-Telegram* felt that "the austere beautiful

rooms of the galleries, scene of many of the most memorable art exhibitions held in New York, and looked upon almost as Elysium-on-earth by artists who dream that one day their pictures may be shown in so magnificent a setting," crushed all the life from Hartl's work. "His pictures are delicate, pale, fragile little things, and they need an intimate, warm background," added Miss Genauer. "Against the cold, chaste walls of Brummer's, galleries that were ideally suited in the past to the monumental sculpture of Zadkine and Maillol, the scrambled opulence of de Segonzac's paintings, the bold originality of a Gargallo and the sleek sophistication of a Hernandez, even forty of Hartl's pictures shown together are utterly lost."

### Naturalism in the Arts

The Baltimore Museum of Art is to be host to a three-day symposium on the subject of "Courbet and the Naturalistic Movement" beginning May 16 and preceding the meetings of the American Associations of Museums. All aspects of the subject from the points of view of art, science, literature, music, history and philosophy will be discussed by 12 authorities and the papers will be published and distributed by the Johns Hopkins Press.

During the symposium the museum will hold an exhibition of the works of Courbet owned in America, and the nearby Walters Gallery will show specimens of French official art at the time of Courbet. A program illustrating naturalism in the drama will be presented by the director of the Playshop of Johns Hopkins University with the production of Chekhov's *Uncle Vanya* and a short play by Alfred de Musset. The Carol Lynn School of the Dance will present a program illustrating naturalism in the dance.

LAPIS IS STUMPED: "This is a cockeyed world," writes P. Lapis Lazuli. "The National Academy, stronghold for a collective aesthetic viewpoint, wants rugged individualism in economics. The Artist's Congress group, stronghold for rugged individualism in the aesthetic point of view, is calling for extreme collectivism in the artists' economic life."

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## THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

Abstractionists took the town over with a series of shows that began last month. Right in the halls of the National Academy the American Abstract Artists have been holding their annual exhibition; at the Passadoit Gallery A. E. Gallatin, collector, apologist, and now painter of abstract art, held his first one-man show; and now at the Pierre Matisse Gallery Fernand Leger's most recent work is hanging to serve as a measuring stick for the American efforts.

"Plenty of duds found in Abstract show," reports Jerome Klein in the *Post* in a searing review of the group. "A series of light pops, a bit of sizzle here, a fizzle there," he continues, but picks out as exceptions to the "generally shallow" exhibits, paintings by Schanker, Harari, Slobodkin, Rosenberg, Werner Drewes and Florence Swift.

### Leger Closer to Nature

The high priest of all this, Fernand Leger, is showing a group of new paintings at Pierre Matisse's which indicate that the artist has gone on to new pastures for the grist in his mill. Nature is substituted for the machine aesthetic which fed his former canvases. The catalogue lists paysage after paysage and the paintings themselves constitute a valiant attempt to bring pictorial order into (or perhaps out of) the trees, hills, real cows and hens in the French countryside. Color is still flat and primary, but heightened considerably.

In the catalogue, James Johnson Sweeney calls Leger "essentially a folk painter . . . He is a man of the people. He recognizes the vigor of the popular vision. It has the crudity and assertiveness; subtly has no place in it; to keep it vigorous it must be left uncoddled. But it is the stuff out of which a new formal vocabulary will grow."

### Miller—"14th Street Titian"

Two provocative reviews on Kenneth Hayes Miller appeared in the art pages. The *Times* critic, Jewell, was illuminating on Miller's technique. Thus he wrote: "Everything is held to the 'picture plane.' There are never any impetuous plastic 'recessions.' Indeed—although here one may experience difficulty in following his argument—Mr. Miller considers 'plastic' recession 'an anomaly.' There is just perspective. But the process grows deeper still

*Landscape With Blue Tree:*  
FERNAND LEGER. On View at Pierre Matisse



when one observes that in his work perspective itself (which the artist links with magic) is at no time permitted to create an illusion disruptive of the principle pursued."

The *Post* critic, Klein, was critical of his subject matter. Miller's peculiar virtue, wrote Klein, is: "his sense of restraint, which is the cultural halo of middle class respectability. He heads the school of the 'happy medium.' Instead of denying realism, this school adopts it and removes the stingers by 'classicizing' it. Sensuous qualities? Mr. Miller is the great neutralizer."

"His matronly philistines are equally out of place as Fourteenth Street shoppers or penthouse Venuses. They have the flare of neither the one nor the other. Such are the dangers of 'neither this-nor-thatness' in art, where respectability is the deadliest of virtues. Much as I respect his scrupulous thoroughness, I am distressed by the sallow canvases of our Fourteenth Street Titian."

### "In a Poetic Mood"

The paintings by Helen Boswell, associate editor of this magazine won admiration from the critics at her first one-man show, at the American Salon. "The work is fresh and full of disciplined vigor, especially effective in the landscapes," wrote Edward Alden Jewell in the *Times*. Noting that Miss Boswell does her best work in a "relatively poetic mood," Carlyle Burrows, *Herald Tribune* critic, singled out two landscapes, *Meadow and Dunes* and *Willows and Fields*, "which she paints with quiet contemplation. It is genuine work, lyrically appealing, warmly felt . . . There is none of the dilettante in this work, which is inspired by a wholly sincere purpose, and shows sound technical qualifications."

Emily Genauer, *World Telegram* art editor, found more convincing results than might be expected in the work of one pursuing art as an avocation, instead of as her primary interest: "For this collection of sixteen canvases would credit a professional painter. Not only are the artist's sincerity and poetic nature apparent, but her technical facility as well. The pictures vary, ranging from the small, piquant small composition, *Sunflowers* against sky, to the compactly built arrangements of sun-bathed houses in which the brightly patterned roofs form almost abstract patterns, and to the big, free, rolling landscapes of high but strongly disciplined color."

### Gives Paint "Body"

Samuel Brecher, showing recently at the Hudson D. Walker galleries, met with mixed critical comment. Melville Upton, *Sun* reviewer, liked the artist's landscapes best and noted that he is "enamored of brilliant contrasts of light and dark, establishes his buildings and their occasional embowering trees with firmness and solidity, and in general carries off his desired effects to a strikingly naturalistic conclusion."

Carlyle Burrows, in the *Herald Tribune*, remarked that some of the paintings "suggest a style in process of development rather than one full formed at the present time."

"Mr. Brecher gives his paint substantial 'body,'" wrote Edward Alden Jewell in the *Times*, "and often he can express his theme with a genuine sense of lift and movement."

### A Contemporary Arts Quality

Along at this time of year Contemporary Arts retrospects, and the large show annually provides an opportunity to view broadly the accomplishments of an always promising group. Somehow in spite of the many widely divergent styles of painting that find space on these walls there is always an underlying unity sensed at their group assembly. Perhaps it is





*Sylvia*: SAMUEL BRECHER  
Exhibited at Hudson D. Walker

insistence upon an expressive surface that runs through each of the paintings and takes forms that range from Michael Rosenthal's fingering of pigment, MacCoy's emphasis on the thinness of paint, Corbino's oiliness, or Genoi Pettit's dryness.

This expressive surface texture is evident in the present exhibitor at the galleries, Frank M. Blasingame, who has previously shown only pastels. The oils carry over something of the mat effect. Blasingame's subject matter led Henry McBride to term him last year a "sur-realist." It is a strange, symbolic world that Blasingame paints and over his broad areas of Martian forms he often overlays thin sensitive lines—"feelers"—that are verily supernatural.

#### From Age-Old India

Modern art has come to age-old India and its exponent showing at the Delphic Gallery is Nagesh T. Yawalkar, who is now on a world tour exhibiting his paintings, sponsored by the youthful sovereign, the Maharajah of Gwalior. Yawalkar is himself the son of one of the greatest sculptors in India and has been trained both at home and in Paris.

Forty-seven oils and watercolors of native scenes are exhibited and show the young artist has been able to achieve an understanding of the western idiom without losing a certain lyricism that is India's own. Some of the pictures are frankly Indian in style, others alarmingly Parisian, but in general the young artist has succeeded in achieving an individual style, which, in India, should mean achieving modern art. The artist works readily in sculpture, but the expense of transportation has made it prohibitive to be included.

#### The Panorama

Seemingly the most undisciplined group of "swing paintings" to be exhibited this season has been on view at the East River Gallery in the debut of Arnold Emanuel Akiba, young American who has had continental training. All formal qualities are flung to a wind which appears to be a 90-mile emotional gale in the case of some of the oils. When the sheer friction of a pastel crayon slows the artist down, something telling seems about to emerge.

One of the most outstanding hits of last year, the 75-year-old O. A. Renne, has just opened his second one-man show at the Marie Harriman Gallery. Renne took the town over last year with a show of watercolors—more than one murmured Cézanne—and his oils

promise much this year. More on Renne later.

Something different at Arnold Seligmann Rey & Co., is an exhibition of "Horses and Horsemen" by, not Englishmen, but Frenchmen—Alfred de Dreux and his French contemporaries. There are ten artists represented.

The annual John Marin show is current at Steiglitz's until the 27th. On the catalogue is some verse by the artist "To My Paint Children." Excerpt: "However you are looked at—don't change yourselves—just keep—being yourself—you ask no questions you answer no questions."

Another business man turned artist is Stanford Stevens, whose Vermont watercolors at the Macbeth Gallery showed, according to the *Herald Tribune* critic, Carlyle Burrows, "a gift for clarity and delicacy, and though his designs are fragile they are decoratively simplified and subtle in color."

Out of the Amagansett Group, with water colors and oils at the Morton Galleries, were singled works by Dorothy Sherman, Kathrine Larkin, Arthur Mokray, and Clara Stroud. The group is taught by Hilton Leech.

Drawings have been shown extensively in recent shows. At the Marie Sterner Galleries were colored sketches by Lilian Frieman of Parisian types. She has, wrote Howard Devree in the *Times*, "an uncanny line and makes the most of her power of suggestion and elimination of detail in realizing with humor and sympathy the lives of the humble folk glimpsed on the street corners or at the sidewalk cafes."

One of America's veteran modernists, Marsden Hartley, is exhibiting at the Hudson D. Walker Galleries. After going through a period of rigorous abstractionism, Hartley is returning to more representational canvases, closer to nature.

Business and society leaders figure in the Studio Guild exhibition rooms this month. Henry T. Leggett who formerly had his own gallery is showing water colors; Alberta A. Eno (Mrs. William Phelps Eno), well known in Washington and New Orleans and one of the few women picture restorers is holding her debut; Clark H. Minor, president of the International General Electric Co., is exhibiting sculptures; and Mildred Hayward (Mrs. John B. Hayward) is exhibiting flower paintings.

Herbert Tschudy, well known painter and former museum curator (Brooklyn Museum) is holding his annual show at the Fifteen Gallery with a group of new paintings done during foreign travels and in the United States.

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*Diane de Poitiers: JEAN GOUJON*

**Goddess or Beauty**

A CARVED WOOD STATUE of a nude by Jean Goujon, French Renaissance sculptor, has been acquired by the Worcester Art Museum from Jacques Seligmann & Co., New York—the second important work by this artist to come to America. The other is the marble bas-relief, *The Deposition from the Cross* in the Metropolitan Museum.

Worcester's acquisition is thought to represent an idealized portrait of the famous beauty and patroness of the arts of Goujon's time, Diane de Poitiers. It is life-size, in painted and remarkably well preserved wood. The likeness between it and the *Diane du Chateau d'Anet* in the Louvre, as well as a French Renaissance painting of *Diane de Poitiers* by Francois Clouet which is already in the Worcester collection, seems to support the thesis that the figure is meant to be of the French beauty idealized into her mythological prototype.

Jean Goujon lived in the second half of the 16th century and was one of the main artists in the short-lived French Renaissance that received its impetus from the royal and resplendent courts of Francois I, Catherine di Medici, and Diane de Poitiers. The most famous work of Goujon is the bas-relief set of water nymphs of the Fountain of the Innocents, Paris, where the artist has obviously been influenced by classic models. Since Goujon was the artist who illustrated the first French edition of Vitruvius' great work on architecture, he became well acquainted with the classic style, though critics detect a lin-

gering medievalism in much of his sculpture.

The figure—Diane, or goddess, or both—stands serenely with one arm upraised and with weight thrown, classically upon one hip. It is probable that the upraised hand at one time held an arrow, and the left hand a bow. This theory seems plausible when the statue is compared with the *Diane Chasseresse* in the Louvre, where the goddess is seen hunting with her dog. Also, it seems evident from the handling of the piece that the artist was familiar with the *Venus di Medici*.

**The Twain Meet**

A JAPANESE ARTIST whose training has been in America is holding a one-man show this month at the Uptown Gallery, New York, that proves heredity and environment are not at sword's point. Thomas Nagai, born of a family of artists whose great grandfather was one of Japan's foremost landscapists, is displaying a group of landscapes which blend without any artistic bloodshed the native, traditional Oriental point of view with a Thomas Benton trained American realism.

In color and line the artist's native tradition becomes most expressive, though the line is directed into a form evoking contour. The subject matter is thoroughly western with Massachusetts scenes predominating. Mentioning his work at a show four years ago the critic of *Parnassus* wrote:

"He has painted a great deal in Gloucester where he spends his summers and although he has chosen for his subject fishing boats and salty harbors, just as any American would, it is strange indeed to note the nostalgia which makes the roofs of quiet unromantic Massachusetts sheds turn upward in pagoda-like curves. One notices especially his skies, curiously dark and lowering. They are not the palest value in the picture but a heavy atmospheric load, which unifies and at the same time lends the landscape composition an ominous darkness. The light radiates from a point not far above the horizon spreading from there through the clouds and over the water and earth . . . It would be very pleasant indeed to own and live with one of these Nagai landscapes."

*Interior: THOMAS NAGAI*



*The Art Digest*





*Washing No. 2: OLIN DOWS*  
(Oil on Wood)

## Dows in Egypt

ONCE INTERESTED in Mexican subjects, Olin Dows has now turned to the streets and people of Egypt for his material, as shown in his exhibition at the Walker Galleries, New York, until March 12. The artist, endowed with an exceptional flair for design and a decided decorative sense, makes full use of the hooded costumes, turbans and draped robes of the native Egyptians. His interest in mural work is evident in the rectangular and panel shapes he chooses for his compositions.

The vitality of Dows' work lies largely in his distribution of patterns and his accurate balancing of color relations, especially evident in the groups of massed figures squatting about on sun-flooded streets or selling their wares in the colorful market places. All interest seems to be found on the streets, and in these oils, water colors and drawings, Dows gives a clear picture of the customs of the people. A group of robed men are busy at a quick lunch in a courtyard, a barber shaves his customer against a street wall, and bare-footed women sit cross-legged at shallow wash tubs pounding out the hotel laundry.

*Cloth Market*, with its bolts of colorful fabrics piled under a tent, and *Tossing Grain*, with the black costumes of the natives contrasted against the gold of the grain and sunlight, further testify to Dows' ability in filling spaces with a sharply defined arabesque of pattern.

## Paintings by Aronson

Circus scenes play an important part in the art of Boris Aronson, and his show at the Babcock Galleries, New York, until March 20, contains a worthy number of them. Added to these are Gloucester fishing scenes and a few still lifes. Aronson spent many months traveling with the circus and learned from actual

contact with the sawdust life much about the human aspects behind the daring feats, the garish glamour and clownish pranks. Some of the paintings describe the experimental rehearsals, while others show the performers presenting their showmanship. One of these is *Pony Stunt*, the circus feat of having a pony jump through a cut-out of his own image.

Descending from a long line of rabbis, this Russian-born painter is the son of the late Rev. Schloma Aronson, chief rabbi of Tel Aviv and one of the most important religious leaders of Jerusalem. During Aronson's exhibit *Art in the Theatre*, John Mason Brown described him in an introduction to the show "as a Russian who saw the whole world crumble and change and come into a new exciting life under the Revolution . . . He saw all sides of a suffering city's life, and began to realize, as many artists in the present day Russia believe, that art must bear a vital relationship to life."

## No Complaint

AN ARTIST, generally, judges the success or failure of his exhibition from two angles—the reactions of the critics and, more realistically, the sales. Rowland Lyon's recent exhibition of water colors at the Arthur U. Newton Galleries, New York, might be judged a success on both counts. *El Tamal* and *Cacti* were purchased by Dr. George Woodbridge of Columbia University, and *Serpent Heads from the Pyramid of Tenayuca* was bought by Miss Reay MacKay of the British Embassy.

Emily Genauer of the New York *World Telegram* termed Lyon's work "Good water color pictures that capture the flavor and color of the land as it meets the casual observer." Melville Upton of the *Sun* said: "It is crisp, direct work that catches no little of the blinding light of the region and presents without fussy detail various street scenes and interesting bits of architecture." Jerome Klein in the *Post*: "An informal friendly view of the Mexican scene is recorded by Rowland Lyon in a group of pert and lively water colors. Developing high radiation of light, Mr. Lyon plays light shadows and color spots effectively across the surface."

*El Tamal: ROWLAND LYON*  
(Water Color)



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# Uncle Sam Sums Up

A COMPLETE SUMMARY of 186 painting and sculpture projects executed under the Section of Painting and Sculpture of the Treasury Art Projects from its inception through January 4, 1938 is given below. In many cases it has been possible, from consulting past issues of the section's *Bulletin*, to include the amount of the individual projects. This figure wherever given includes the total cost of the project, materials, installation, etc. The list includes only finished projects.

## Alabama

Xavier Gonzales, mural, *Tennessee Valley Authority*, in the Huntsville Post Office.  
Anne Goldthwaite, mural panel, *Tuskegee Land-escape*, in the Tuskegee Post Office.

## California

Charles Kessler II (assisted by Arnold Rubio), eight lunettes in the Beverly Hills Post office (\$2,980).  
Norman Chamberlain (assisted by Ivan Bartlett, Joseph Sutter, and Jean D. Swiggett), all over murals in Huntington Park Post Office.  
Archibald Garner, mahogany relief, *Centinella Springs*, in Inglewood Post Office.  
Helen Forbes, panel, *Early Settlers*, in Merced Post Office (\$1,450 with the below).  
Dorothy Pucenelli, panel, *Vacheros*, in Merced Post Office (\$1,450 with the above).  
Elise Seeds, mural, *Air Mail*, in Oceanside Post Office.  
Paul Sample (assisted by Ivan Bartlett and Jean D. Swiggett), all over murals depicting Western history in the Redondo Beach Post Office.  
Moya del Pino, mural, *Flower Farming and Vegetable Raising*, in Redwood City Post Office.  
Archibald Garner, nine terra cotta reliefs, in the San Diego Post Office.  
Albert Stewart, four plaster models, depicting mining processes, in San Francisco Mint.  
Oscar Gagliani, mural, *San Rafael Creek, 1851*, in the San Rafael Post Office.  
William Atkinson, six reliefs, in Santa Barbara Post Office (\$3,900).  
John Law Walker, mural, *The Stage Coach*, in South Pasadena Post Office.  
Moya del Pino, mural, depicting mail and travel by stage coach, in Stockton Post Office.  
Frank Bergman, mural, *Modern Transportation of the Mail*, in Stockton Post Office.

## Colorado

Arnold Ronnebeck, terra cotta relief, *Transcontinental Mail*, in Longmont Post Office.  
Ernest L. Blumenschein, mural, *Spanish Peaks*, in Walsenburg Post Office.

## Connecticut

Arthur Covey, three mural panels, *Bridgeport Manufacturing*, in Bridgeport Post Office.  
Robert L. Lambdin, three panels, depicting transportation, in Bridgeport Post Office.  
William Meyerowitz, mural *Post Road in Connecticut*, in Clinton Post Office.  
Alice Flint, a decoration illustrating the classic saying: *Tempora Mutantur et Nos Mutamur in Illis*, in Fairfield Post Office.  
Arthur Covey, three murals, *Episodes in the Life of John Brown*, in Torrington Post Office.  
Elizabeth Phillips, mural, in New Haven Post Office (West Haven Branch).

## District of Columbia

William McVey, six aluminum grilles, illustrating maritime facilities, in the Apex Building.  
John Ballator, mural, *Contemporary Justice and Man*, in the Department of Justice Building.  
George Biddle, five panels in fresco, two depicting a sweatshop and a tenement, and three which depict society freed through justice, in the Department of Justice Building.  
John Steuart Curry, two lunettes, *Movement of the Population Westward and Law Versus Mob Rule*, in the Department of Justice Building.  
Leon Kroll, two lunettes, *The Triumph of Justice and The Defeat of Justice*, in the Department of Justice Building.  
Henry Varnum Poor, twelve frescoes, illustrating the scope of the Justice Department Bureaus and Division, in the Justice Building.  
Boardman Robinson, eighteen murals, depicting great events and figures of the Law, in the Department of Justice Building.  
—Total for Department of Justice Building Decorations listed above \$68,000.  
Elliott Means, two reliefs, *Men Stacking Paper Stock and Printing Press Activities*, in the Government Printing Office (Warehouse).  
Armin A. Scheler, relief, *Government Printing Office Seal*, in the Government Printing Office.  
Stirling Calder, an aluminum statue, *Post Rider Continental, 1775-1789*, in Post Office Department Building.  
Gaetano Cevere, an aluminum statue, *Rural Free Delivery*, in Post Office Department Building.  
Chaim Gross, aluminum statue, *Alaska Snowshoe Carrier*, in Post Office Department Building.  
Alfred Crimi, two frescoes, *Post Office Work Room and Transportation of the Mail*, in the Post Office Department Building.  
Gleb Derujinsky, eight medallions in wood, representing portraits of former Postmaster Generals in the Post Office Department Building.  
Rockwell Kent, two murals, *Delivery of Mail in the Arctic Zone*, and *Delivery of Mail in*

*the Tropics*, in the Post Office Department Building.  
Tom Lea, mural, *The Nesters*, in the Post Office Department Building.  
Arthur Lee, aluminum statue, *Pony Express, 1850-1858*, in P. O. Department Building.  
Ward Lockwood, two frescoes, *Opening of the West and Settling of the West*, in the Post Office Department Building.  
Oronzio Maldarelli, a statue, *Air Mail*, in the Post Office Department Building.  
Paul Manship, a marble statue of Samuel Osgood, first Postmaster General, in the Post Office Department Building.  
Berta Margoules, aluminum statue, *Postman 1691-1775*, in P. O. Department Building.  
Reginald Marsh, two frescoes, *Sorting the Mail and Transportation of the Mail*, in the Post Office Department Building.  
Frank Mechau, two murals, *Dangers of the Mail and Pony Express*, in the Post Office Department Building.  
William C. Palmer, two panels, *Stage Coach Attacked by Bandits and Covered Wagon Attacked by Indians*, in Post Office Department Building.  
Attilio Piccirilli, aluminum statue, *Present Day Postman*, in Post Office Department Building.  
Concetta Scaravaglione, aluminum statue, *Railway Mail, 1862*, in P. O. Department Building.  
Carl L. Schmitts, statue, *City Delivery Carrier*, in Post Office Department Building.  
Louis Slobodkin, aluminum statue, *Tropical Postman*, in the Post Office Department Building.  
Heinz Warneck, aluminum statue, *Express Man*, in the Post Office Department Building.  
Sidney Waugh, aluminum statue, *Stage Driver, 1789-1836*, in Post Office Department Building.  
William Zorach, a marble statue of Benjamin Franklin, in Post Office Department Building.  
—Total for Post Office Department Building, listed above, \$100,000.  
Charles R. Knight, two lunettes, in the National Zoological Park.

## Florida

George S. Hill, mural, *Cypress Logging*, in Perry Post Office.

## Illinois

Edouard Chassaing, relief, *Means of Mail Transportation*, in the Brookfield Post Office.  
Hildreth Meiere, decoration, *The Post*, in the Chicago Logan Square Postal Station.  
Theodore J. Johnson, mural, *Father Marquette, 1674*, in the Chicago Morgan Park Station.  
Carlos Lopez, mural, *The Stage at Dawn*, in the Dwight Post Office.  
Frances Foy, a panel, *The Larc*, in the East Alton Post Office (\$360).  
Edgar Britton, panel, *Early Settlers*, in East Moline Post Office (\$560).  
William Schwartz, mural, *Mining in Illinois*, in Eldorado Post Office.  
George M. Smith, panel, *There Was Vision*, in Elmhurst Post Office.  
William Schwartz, panel, *Old Settlers*, in Fairfield Post Office (\$240).  
Davenport Griffin, mural, *Good Neics and Bad*, in Flora Post Office.  
Gustaf Dalstrom, decoration, *Illinois Farm*, in Gillespie Post Office (\$320).  
Daniel Rhodes, murals, *Settlers*, in Glen Ellyn Post Office.  
Edwin Boyd Johnson, fresco, *Air Mail*, in Melrose Park Post Office (\$650).  
Edward Millman, fresco, *Ploughshare Manufacturing in Morris*, in Morris Post Office (\$1,100).  
Aaron Bohrod, panel, depicts the old State Capitol in Vandalia, in Vandalia Post Office (\$756).  
Archibald Motley, Jr., mural, *Stagecoach and Mail*, in Wood River Post Office (\$240).

## Indiana

Charles Campbell, mural, *Hoosier Farm*, in Angola Post Office.  
Hendrik Martin Mayer, two panels, *Sad News and Rural Delivery*, in Lafayette Post Office (\$700).  
Alan Tompkins, decoration, in Martinsville Post Office.  
Donald Mattison, mural, *Indiana Farming*, in Tip-ton Post Office.

## Iowa

Richard Haines, mural, *Iowa Farming*, in Cresco Post Office (\$500).  
Bertrand Adams, *Early Settlers of Dubuque*, in Dubuque Post Office (\$1,925 with below).  
William L. Bunn, panel, *Early Mississippi Steamboat*, in Dubuque Post Office (\$1,925 with above).  
Richard F. Gates, mural, *The Farmer Feeding Industry*, in Harlan Post Office (\$480).  
Robert Tabor, panel, *Postman in Storm*, in Independence Post Office (\$480).  
Byron Ben Boyd, mural, *Arrival of First Train*, in Osceola Post Office.  
Daniel Rhodes, mural, *Storm Lake*, in Storm Lake Post Office.

## Kansas

Oscar E. Berninghaus, mural, *Border Gateways*, in Fort Scott Post Office and Court House (\$2,600).  
Kenneth Adams, panel, *Rural Free Delivery*, in Goodland Post Office.  
H. Lewis Freund, panel, *Arrival of the First Train in 1885*, in Herrington Post Office.  
Albert R. Reid, mural, *The Hare and the Tortoise*, in Sabetha Post Office.  
Richard Haines, panel, *Kansas Farming*, in Wichita Post Office (\$1,880 with below).  
Ward Lockwood, panel, in Wichita Post Office (\$1,880 with above).

## Kentucky

Hendrik Martin Mayer, all over murals, depicting scenes on the Ohio River around Louisville, in the Louisville Marine Hospital (\$1,925).

## Louisiana

Conrad Albrizio, panel, *Rural Free Delivery*, in DeRidder Post Office.

## Maine

Henry Mattson, two murals, depicting the sea and rocky coast of Maine, in Portland P. O.  
Waldo Peire, mural, depicting woodmen in the Maine woods, in Westbrook Post Office.

## Maryland

Eugene Kingman, five panels, *Hyattsville Countryside*, in Hyattsville Post Office (\$620).  
Nicolai Cikovsky, mural, *The Old Tavern*, in Silver Spring Post Office.

## Massachusetts

Ernest Fiene, mural, *Paul Revere, 1801-First Copper Rolling Mill*, in Canton Post Office.  
Ross Moffett, mural, *Captain Aleszur Holyoke's Exploring Party on the Connecticut River*, in Holyoke Post Office (\$2,500).  
William Riseman, two panels, *Industries of Lynn*, in Lynn Post Office (\$3,712).  
Hollis Holbrook, mural, *John Eliot Speaking to the Natick Indians*, in Natick Post Office.  
Ross Moffett, mural, depicting a skirmish between British and colonists, in Somerville Post Office (\$2,000).

## Michigan

Allan Thomas, mural, *The Mail Arrives in Clare, 1871*, in Clare Post Office.  
Henry Bernstein, mural, *America's First Agricultural College*, in East Lansing Post Office.  
Vladimir Rouseff, five murals, showing early Pioneer scenes, in Iron Mountain Post Office.

## Minnesota

Dewey Albinson, mural, *Lake Superior Shores—Yesterday and Today*, in Clouquette Post Office.  
Lucia Wiley, fresco, *Logging*, in International Falls Post Office (\$1,440).  
Eldred Wedlin, mural, *Street Scene*, in Litchfield Post Office.  
David Granahan, three panels, *The Founding of Rochester*, in Rochester Post Office (\$2,210).

## Missouri

Edouard Buk Ulreich, two panels, *Pony Express*, in Columbia Post Office.

## New Hampshire

Marguerite Zorach, mural, *New Hampshire Post in Winter*, in Peterborough Post Office.

## New Jersey

Brenda Putnam, relief, *Sorting the Mail*, in Caldwell Post Office.  
John Sitton, five panels, dealing with the theme of transportation, in Clifton Post Office.  
Gerald Foster, decoration, Molly Pitcher at the battle of Red Bank, in Freehold P. O. (\$882).  
Robert Laurent, relief, *The Transportation of Mail*, in Garfield Post Office.  
Vincent D'Agostino, mural, *Perils of the Mail*, in Gloucester City Post Office.  
Enid Bell, a relief, *The Post, 1790*, in Mt. Holly Post Office.  
Vichen Von Post Totten, aluminum silhouettes, in Newark Post Office.  
Ruth Nickerson, relief, *The Dispatch Rider*, in New Brunswick Post Office.  
Nathaniel Choate, relief, *The Four Winds*, in Pittman Post Office.  
Thomas Donnelly, mural, *Washington Bridge*, in Ridgefield Park Post Office.  
Fiske Boyd, two murals, *Stagecoach Attack and Arrival of First Train*, in Summit Post Office.  
Hunt Diederich, relief, *Pegasus with Messenger*, in Westwood Post Office.

## New York

Wheeler Williams, relief, *Speed*, in Bay Shore Post Office.  
William B. Rowe, all over murals, *Old Buffalo*, in Buffalo Post Office (\$2,800).  
Arnold Blanch, mural, *The Harvest*, in Fredonia Post Office.  
Theodore J. Johnson, mural, *Huckleberry Frolic*, in Garden City Post Office.  
Georgina Klitgaard, mural, *The Running of the Hambletonian Stake*, in Goshen Post Office.  
Peppino Mangravite, two panels, *Hempstead Settlers in 1640 and The English Dirigible R-34 Delivering Mail in 1919* (\$4,425).  
George Picken, panel, *Transportation and Mail by Airplane*, in Hudson Falls Post Office (\$710).  
Edmond Amateis, portrait relief, *Elephant Remington*, in Ilion Post Office.  
Henry Billings, five murals, *Scenes of Winter Sports*, in Lake Placid Post Office.  
Edmond Amateis, three reliefs, treating symbolically communication and transportation, in New York (Madison Square) Postal Station.  
Louis Slobodkin, two reliefs, in New York (Madison Square) Postal Station.  
Elliott Means, relief, *Communication*, in Suffern Post Office.

## North Carolina

Edward Laning, mural, *The Post as a Connecting Thread in Human Life*, in Rockingham Post Office and Court House.  
Thomas Le Medico, eight reliefs, depicting historical themes, in Wilmington Post Office.

## Ohio

Michael Sarisky, mural, *The Drift Toward Industrialism*, in Barnesville Post Office (\$1,298).  
Karl Anderson, mural, an imaginative conception showing the exodus of people from the country to the smaller cities, in Bedford Post Office.  
Jack J. Greitzer, two panels, illustrating Post Office interiors, in Cleveland Post Office (\$3,400).  
Rolf Stoll, mural, *Early East Palestine*, in East Palestine Post Office.

[Please turn to page 31]



## Seven Venetians

A SMALL but choice exhibition of Venetian paintings, including a Titian and a Carpaccio never shown in America before, is being held at the Columbus Gallery of Fine Arts. Seven paintings comprise the loan show and three of the artists represented are sculptured on the facade of the gallery in the Schumacher frieze of art's immortals mentioned in the Feb. 1st issue of THE ART DIGEST.

The earliest pictures are two 15th century works by unknown painters of Murano, a suburb of Venice, which was noted for its brilliant glass industry, and which was on the route from the north that the German pack trains to Venice took. The two, loaned by Frederick W. Schumacher, are medieval in their symbolism and more informal than the later Venetian works.

Following these early pieces is a large stage-set piece, the *Reception of a Legate* by Vittore Carpaccio and *Lodovico Ariosto* by Titian, both loaned by E. & A. Silberman of New York. The latter picture is a portrait of one of the great literary lights of the day, the author of *Orlando Furioso*, great epic poem of the 16th century. The first canto from this poem provides the subject matter for another painting in the show by Girolamo da Santa Croce, owned by the gallery. Dan Fellows Platt has loaned an important work, *Lazurus and the Rich Man* by Jacopo Bassano, and from the Nelson Gallery, Kansas City, comes a portrait of *Tomasco Contarini* by Tintoretto.

"Art always follows the full dinner pail," observed the *Columbus Citizen* critic, "Benvenuto," in his review of the exhibition. "The Venice of the 15th and 16th centuries was a phenomenally prosperous city. It was Europe's middle-man for the Near East, opened up by the Crusades. On the New Testament's demonstrably true theory of accretion, that to every one that hath shall be given, the prosperity of Venice attracted artisans and craftsmen and merchants of all kinds from all over Europe, and they in turn flourished for generations."

By holding to only seven paintings, each one important as an example of Venetian form and color, the exhibition manages to suggest the background of an entire century's accomplishment in one of the great periods of art history.

## MAGAZINES

Sets—Volumes and Odd Numbers

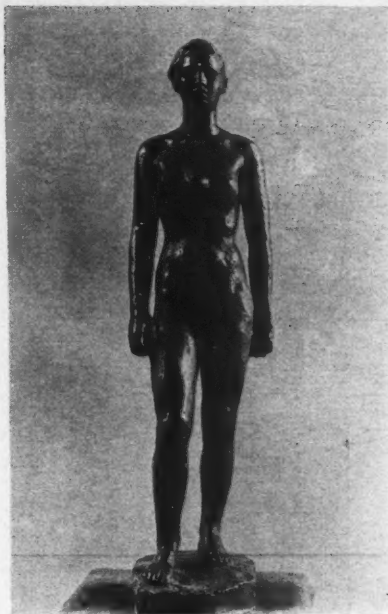
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Standing Woman: GEORG KOLBE

## Kolbe Still Growing

THE STURDILY MODELLED forms of the German sculptor, Georg Kolbe, are on view at the Buchholz Gallery, New York, until March 12, along with 40 drawings of nude figures. Ranging from the *Dreaming Girl* of 1917 to the two standing women and the *Lying Athlete* of 1935, this retrospective display is probably the most representative showing of Kolbe's work ever held in America. Edward Alden Jewell of the *New York Times*, who spoke of the sculptor's "winningly simple plastic power," felt that "the most recent pieces demonstrate that his talent is still crescent, still growing and maturing."

A physical suggestion of sinew and rippling muscles is felt in both drawings and sculptures. Kolbe is particularly interested in the female figure in twisted action or standing in the symbolic attitude of youth—strong, venturesome and defiant. With long torsos and slender limbs, these adolescent and gymnastic maidens are also the main themes of the sculptor's vigorous drawings.

"Kolbe's salient quality as a sculptor is his sympathetic realism," reported the *New York Herald Tribune*. "Using as his models the figures of young women, he epitomizes the spirit of their youthful vigor and character, without fiction or imagination. The success of his art is all in his robust, but well controlled modeling, which suggests vitality in an appealing form."

## Pa. Fellowship Awards

Walter Gardner, with *Bowman's Hill*, was voted the Fellowship Prize of \$50 for contributing the "best work or works in the Academy Annual Exhibition by a member of the Fellowship of the Pennsylvania Academy of the Fine Arts." The jury was composed of Beatrice Fenton, Juliet White Gross, Maurice Molarsky, Francis Speight and Helen Mills Weisenberg. This was the thirtieth awarding of the prize.

From the annual exhibition of the Fellowship, being held at the Philadelphia Art Club until March 2, the following prizes were made: Gold Medal Award (\$50) to Anna Ingersoll for *Marcelle*, and the May Audubon Post Prize (\$50) to Virginia Armitage McColl for *To the Concert*.

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**THE PRINT MAKERS: OLD AND NEW**



*Railroad Cut: HARRY WICKEY (Etching)*

**Avoids Overdoing That Famous 'Etcher's Line'**

HARRY WICKEY's first show in nine years will open March 7 at the Weyhe Galleries, New York, where a collection of his drawings, prints and sculpture, will be on view until March 21. Farm animals, scenes caught along the railroad tracks, and glimpses of city life, recorded hurriedly or with a deliberate steadiness, reflect the ability of this Ohio-born artist.

Like the Kansan, John Steuart Curry, Wickey is interested in heavy farm horses, almost terrifying in their tremendous bulk, and in the placid grossness of hogs and pigs. An emotional freedom is felt in the *Storm at Night* down by the railroad tracks, and winter chill in the dry point *Ninth Avenue*. The calligraphic spotting found in Pop Hart's work is sometimes evident in Wickey's landscapes, as in the wash drawing *Rooster in the Orchard*, which brings to mind Hart's boast that he used "anything anyhow" to get the effect he was after.

After graduating from high school, Wickey headed for Detroit with five dollars and plenty of advice. From then on life became a very real affair, and the scenes that shifted before his eyes made his desire to draw even stronger. After a year he made his way to Chicago, where his night job on the elevated enabled him to spend his days sketching and roaming about for types. In New York, Wickey worked as a platform guard at the Union Square subway station. He got his first real opportunity to study etching. Within two years he was a well known illustrator, but this failed to hold his interest, and after his return from the World War, he took up etching again.

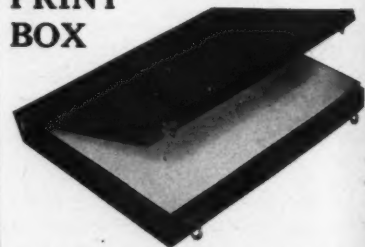
Lloyd Goodrich has called Wickey "one of the most original of our etchers, with a strongly marked individuality." "He does not go in for the rather overdone refinements of the famous 'etcher's line' or the elaborate cuisine with which so many practitioners of the art hide the fact that they have nothing to say," Mr. Goodrich once wrote in the *New York Times*. "Wickey is a realist, who finds his subjects all around him: In the vulgar life of the city streets, in groups of exuberantly healthy people disporting themselves on the beach, in the rocky landscape of Central Park or the Hudson River country. All

these subjects he etches in a style uncompromising in its downright honesty and inability to gloss over ugliness, but full of robust breadth and vigor. Although refinement is not one of his virtues, the rugged vitality of his work more than makes up for this lack."

**CHICAGO'S \$500 ETCHING PRIZE:** A prize of \$500 for a plate by one of its artist members is announced by the Chicago Society of Etchers for its annual gift publication to associate members for the year 1938. The plate, which becomes the property of the society, will eventually be presented to the National Gallery of Arts, Washington. No restrictions are made as to subject or to which of the metal media is used. All entries must be completed by Sept. 20, in time for an exhibition at the Roullier Galleries, Chicago.

**INDEX OF COLONIAL PORTRAITS:** The W.P.A. in Boston has been making an intensive search for colonial portraits and a large list has been compiled under the direction of Sylvia Schae Schlafer. It is to be published as the Index of Colonial Portraits.

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## THE PRINT MAKERS: OLD AND NEW



View of Long Island, N. Y.: CURRIER & IVES (Large Folio)

### Rare Americana in New York Auction

A VARIED COLLECTION of Currier & Ives lithographs and American naval paintings will be offered at auction at the Plaza Art Galleries, New York, the evening of March 10. The sale, comprising the property of T. D. Hoxsey and L. N. Harrington, will be divided into the following groups: (1) whaling and marine subjects; (2) miscellaneous; (3) American historical subjects; (4) American naval paintings; (5) American sporting subjects; and (6) American views.

Included will be such important items as *The Road—Winter*, a large folio winter scene showing Mr. and Mrs. Currier riding in a sleigh through Central Park, New York. Scarcely offered at auction is the matched set of American farm scenes, No. 1, 2, 3, and 4.

Never before offered at auction is the *Center Harbor, New Hampshire* print in beautiful coloring. Among the whaling and marine subjects are the very rare small folio *Capturing the Whale*, *The Sperm Whale in a Flurry* and *The Whale Fishery Laying On*. The historical subjects include many of the rare 1876 small folios by Currier in fine condition as well as a set of lithographs of the first nine presidents of the United States by George Endicott from original pictures by Gilbert Stuart and others. It is one of the only complete sets of this group in proof condition.

The group of American naval paintings includes one by C. Parsons of the Clipper Ship, *Lookout*, and a painting by W. Marsh of the California Clipper, *Flying Dutchman*.

### Fowler Resigns

WITH THE FEBRUARY ISSUE of *The Print Collector's Quarterly* comes news of the resignation of Alfred Fowler as editor and the appointment of A. H. Stubbs to fill the editorial chair, beginning with that issue.

Contents in the February issue are: *Woodcut Stencils of 400 years Ago*, by Henry Meier; *Ernest D. Roth, Etcher*, by John Taylor Arms; *A Great Comic Draftsman—William George Baxter*, by James Thorpe; *Catalogue of Etchings and Drypoints of Martin Hardie*, by James Laver; *Dirk Vellert, Etcher*, by Henry S. Francis.

Following is the *Quarterly's* February selection of "Prints for Today": *The Heron* (woodcut) by Asa Cheffetz; *Rocky Mountain Park* (litho.) by Philip Cheney; *Laying the Bets* (litho.) by Minna Citron; *Traghetto* (eng.) by W. Fairclough; *Skiing* (etch.) by Sears Gallagher; *Cigarette Underground* (etch.) by Irving Hoffman; *Maison Natale De Colette*, *La Cour* (litho.) by L. A. Moreau; *The Sisters* (drypt.) by Roselle H. Osk; *The Cobbler* (litho.) by Luigi Servolini; *Chemin Vers Palay* (etch.) by Louis-Joseph Soulas; *Walls of Carnation* (etch.) by Ian Strang; *Calui Corsica* (litho.) by Agnes Tait; *Paris Cafe* (etch.) by Eric Taylor; *Young Raven* (drypt.) by Emerson Tuttle; *Portrait of a Lawyer* (drypt.) by George Vereysky; and *Old Ships, Boothbay Harbor* by Stow Wengenroth.

1st March, 1938

### Romance of Prints

The prospectus of a new book on fine prints, *The Romance of Fine Prints, 1938*, edited by Alfred Fowler, is at hand. The volume, which will be published this spring, will be a symposium by eminent authorities devoted primarily to stories and legends of fine prints. The book is planned as an annual.

Stories already listed are a series of unusual incidents about famous prints by John Taylor Arms, told by Mrs. Arms; some new lights on Dürer's prints by Campbell Dodgson, and an article on the autobiography to be found in Goya's *Tauromaquia*. Pre-publication subscription is \$10. Unless otherwise requested, the subscribers' names will be included in the book.

CHRISTIAN BRINTON TO LECTURE: Christian Brinton will give an illustrated talk on "Impressionism to Expressionism" in the Pennsylvania Academy lecture room the evening of March 4, under the auspices of the Fellowship of the Pennsylvania Academy.

BRACKMAN PORTRAYS LINDBERGH: From a recent item in the *New York Daily News*: "Col. and Mrs. Charles A. Lindbergh have been sitting almost daily for the last month for portraits in the New York studio of Robert Brackman, Russian-born artist."

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Portrait of Robert Waterman Gardner:  
WILFORD S. CONROW

## Robert W. Gardner

AN EXHIBITION of drawings by Robert Waterman Gardner (1866-1937), architect and archaeologist, will be held at the Architectural League, 115 East 40th Street, New York, March 7th to 12th, inclusive. These drawings represent Mr. Gardner's research in the field of proportion in the arts. As the *London Times* remarked, "Mr. Gardner disarms criticism by saying that he is not attempting to formulate a method of design, but only trying to solve the question whether or not, in addition to an innate feeling for beauty and art, the Greeks possessed a scientific basis for their work in architecture, a definite law of order,—a canon, not of design, but of proportion."

The *Times* review appeared in November, 1925, shortly after the publication by the New York University Press of Mr. Gardner's book, *The Parthenon: Its Science of Forms*, which has since been placed in the Bodleian Library, Oxford; the British Museum, Lon-

don; the Bibliothèque Nationale, Paris; and elsewhere on the continent and in the United States.

Mr. Gardner's forthcoming text-book, *A Primer of Proportion in the Arts of Form and Music*, completed in 1936, and planned by him for high school and college students and for the lay reader, will be published within a few months. It carries his studies in proportion through the Renaissance, and on to the present day, with more than 100 illustrations. Mr. Gardner's last architectural drawings, made in 1937, and included both in the "Primer" and in the exhibition at the Architectural League, are plans for St. Mark's Church and Rectory, Westhampton Beach, Long Island, New York. In these drawings Mr. Gardner used the "Unchanging Pattern" described in Plato's Republic and Timæus in order to achieve harmony in the superimposition of plans, elevations and details. He also used this area-scale, or "Unchanging Pattern," in the computation of working measurements.

## Evergood, "Born Satirist"

Philip Evergood's latest canvases are on view at the A. C. A. Gallery, New York, until March 6. Although he has transferred his interest from "fantastic painting based on symbolism" to "social consciousness," Evergood's subject matter is just as full of unpredictable impulse as ever.

Herman Baron, director of the gallery, mentions in the catalogue that Evergood "does not laugh any more at silly human foibles; he concerns himself with human injustice." But Edward Alden Jewell of the *New York Times* feels that the artist laughs, just the same, "even though his barbs now be esteemed 'more vitrolic and more poignant.' It is the laugh of a born satirist, whose weapon, we know, can be lethal. In a few of the present pictures there is no mirth—and they are the worse for this absence."

Mr. Jewell is of the opinion that Evergood "must be considered, above all else, a mural artist. He has demonstrated his marked ability in that field—a field to which, nowadays, many are called who should not be chosen."

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IN MANHATTAN, at the Modern Museum, an art exhibition is devoted to the technique of the motion picture ("the only new art form that has developed in our century"); and everywhere a nation is captured by *Snow White and the Seven Dwarfs* (the only dissenting note is from the N. Y. *Daily News* which came out editorially as preferring Ginger Rogers). Now comes the announcement from Los Angeles of the establishment of the Chouinard School of Motion Picture Arts—a branch of the Chouinard School of Art. The purpose, according to the prospectus, is to meet the demands of the picture industry for better and specifically trained artists and artisans.

"This two-billion-dollar-a year industry," continues the announcement, "must depend on creative workers and opportunity is sure to unfold for those who are properly prepared. Chouinard is offering six scholarships at this time as a means of pointing out the opportunities at hand in this comparatively new field. The recent feature-length Disney production, *Snow White and the Seven Dwarfs*, required the services of more than 600 artists, and production in this field is limited only by the lack of properly trained talent.

"Where once Animation was restricted to jerky cartoons the Animation picture of the future will demand all of the knowledge necessary to the making of a major production. The Animation artist must not only know drawing in its most creative sense but should be schooled in drama as well. He must grasp story values, and this necessitates a knowledge of literature. A valuable Animation artist must understand human emotions—humor, sorrow, pathos, and he must master pantomime. In short, bigger achievements in Animation await better educated talent."

The scope of course offered in the new department includes: set designing, set draughting, set decoration, costume design and styl-

ing, drama, theatrical advertising and animation. The instructors are men actively engaged in the making of motion pictures for major studios.

### Lectures by Pearson

Ralph M. Pearson, New York artist, teacher and writer, is booked for a lecture tour during April down the east coast of Georgia. He is taking a large exhibition of products of the creative mind ranging from paintings to rugs by professional artists, amateurs and children.

As in his lectures last year through the middle west, Mr. Pearson's purpose is to "shock" his audience with the realization that the creative power is a natural ingredient of the human spirit and manifests itself in living as well as in pictures. His exhibition is dramatized to contrast the values of copying versus creating and his slides show applications to all periods of history. The tour is being arranged through the Roxana Wells Lecture Bureau, New York.

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**LEON KROLL AT MILLS:** Courses in painting and drawing at the summer session at Mills College will be conducted this year by Leon Kroll, noted New York artist. The Art Department will offer in addition courses in crafts and the history of art. The summer session, inaugurated 10 years ago, is open to men and women from June 26 to August 6.

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## Mid-West Conference

A NEW ORGANIZATION to advance the teaching of fine arts in colleges and universities, the Mid-West College Art Conference, has been established by a group representing institutions in Iowa, Minnesota, Wisconsin and Illinois. Dr. Lester D. Longman of the State University of Iowa is chairman; Dr. Philip B. Whitehead of Beloit College, vice-chairman; and Marques E. Reitzel of Rockford College, secretary-treasurer.

Members of the conference hope to benefit each other by the exchange of new ideas, new techniques, and the publication of new inventions or improvements in the presentation of art courses. At a recent meeting a demonstration was made of the development of colored lantern slides by the Art Institute of Chicago. Slides of famous paintings were shown and the results were acclaimed as the greatest advancement in slide making in 50 years. They are perfectly luminous—without color screens, having a greater brilliance than black and white slides—and range through all values from pure white to deep black.

Among the institutions represented in the new conference are: University of Illinois, Bradley Polytechnic, James Milliken University, and Rockford College in Illinois; Coe College, Iowa State (Ames), Grinnell College, University of Iowa, and Drake University in Iowa; Beloit College, Milwaukee-Downer, Lawrence College, and University of Wisconsin, in Wisconsin; and the following Minnesota colleges: Carleton, St. Catherine's and the University of Minnesota.

## Down from Olympus

Down all the way from the peak of Olympus to the very foothills have the alumni of the American Academy in Rome descended this year. The project for the annual architectural prize was not the usual monumental building that functions as some profound memorial, but a plain everyday "aeration plant for a park." A team of four Yale University students won the \$200 cash award, and of the two medals one went to a team from New York University and the other to Yale.

Victor Cusack, architect; Elizabeth Leighton, painter; Victor Christ-Janer, sculptor; and Gardiner Angell, landscape architect comprised the winning team. Fifty-eight of the designs were displayed at the Architectural League, New York.

SUMMER IN NORTH CAROLINA: A summer colony on the North Carolina coast, at Beaufort, will be established this year by the art department of the Women's College of the University of North Carolina. The project will be experimental and, if successful, will be an annual feature. A course in Advanced Landscape Painting will include the theories and methods used by the post-impressionists, cubists, and surrealists. Beginning June 6, the session will run through 26 working days under the direction of Gregory D. Ivy, head of the Art Department.

PROFESSIONAL ARTS: The School of Professional Arts, with courses in advertising design, history of art, life drawing, painting, and applied design, has been established in New York under the direction of Mrs. Jamesine Franklin. Mrs. Franklin has had 11 years of practical teaching and lecturing in art schools. A summer session will be held beginning July 5 and running through six weeks. The school, located at 400 Madison Avenue, will be open for interviews after March 15. A prospectus may be had upon request.

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Detail of Finger Painting by  
KEITH SCHOEMAKER (13 years old)

## Young America Paints

THE THIRD ANNUAL EXHIBITION of children's art, "Young America Paints," opens March 5 at the International Building, Radio City, New York for two weeks. The exhibition, arranged under the direction of Miss Marie Falco, art director, will be national in scope and will include work from public, private and parochial schools by tiny tots to grown children.

The mediums to be represented are finger paint, crayon, water color, tempera, powder paint, chalk, block-printing ink, and frescol (a dry color applied with a felt tipped brush). Each system will be represented by three pictures chosen by the school, and thus the exhibition will be a true cross-section of work done. After the Radio City showing the exhibit will be circulated to various parts of the country.

One of the techniques to be featured in the exhibit is finger painting, originated by Ruth Faison Shaw who has just published a book on the subject (*Finger Painting*, Boston: Little Brown & Co.; \$2.50). This method, one of the most adaptable for the free expression of child-like aesthetic efforts, requires no elaborate set of materials. The child wets a piece of paper, lays it on a smooth surface, then with a blob of paint removed with a spatula, the child covers the paper. Fingers, thumbs, wrists, palms, and even elbows come into action as the young artist explores his own fascinating capacities. In the book, Miss Shaw explains the application of her method to progressive educational technique.

## The "Collectors" Multiply

The Collectors of American Art, now preparing for their second contemporary American art exhibition to open March 8 at 38 West 57th Street, New York, announce the first of their Field Secretaries. They are:

Mr. Blanchard Cummo, head of the art department of Bucknell University, Lewisburg, Pa., who will be in charge of Central Pennsylvania; Miss Jean F. Peck, of the St. Paul School of Art, Minneapolis, who will head the Minnesota sector; and Mrs. Dorothy Gay Gordon, of 434 South Second Avenue, Mount Vernon, N. Y., who will serve in her district.

Other applications for field secretaryship from persons interested in the society's purpose "to encourage the production and distribution of fine art in America" are being considered.

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# CALENDAR of Current EXHIBITIONS

**ALBANY, N. Y.**  
Albany Institute of History and Art March: Woodcuts by Claire Leighton.

**ANDOVER, MASS.**  
Addison Gallery To March 20: Paintings by Lyonel Feininger.

**ATLANTA, GA.**  
High Museum of Art March 1-15: Annual Exhibition High Museum School of Art.

**BALTIMORE, MD.**  
Maryland Institute To March 13: Work of William Reginald Watkins.

**BALTIMORE, MD.**  
Walters Art Gallery March: Tapestries and sketches of the 17th and 18th century.

**BIRMINGHAM, ALA.**  
Public Library Gallery March: Southern Print Makers.

**BLOOMINGTON, ILL.**  
Bloomington Art Association To March 13: Chinese album paintings and woodblock.

**BOSTON, MASS.**  
Grace Horne Galleries March 7-19: Works of Karl Zerbe and Elinor Goodridge.

**BOSTON, MASS.**  
Museum of Fine Arts To March 15: Copley exhibition.

**CHARLESTON, S. C.**  
Gibbs Art Gallery March 7-Apr. 17: Guggenheim non-objective paintings.

**CHICAGO, ILL.**  
Findlay Galleries March: Paintings by Marie Laurencin and Aston Knight.

**CHICAGO, ILL.**  
Goldblatt Brothers' Store To March 15: 13th Annual Chicago No-Jury Society of Artists.

**CHICAGO, ILL.**  
Katharine Kuh Galleries March: Work by Carlos Merida.

**CINCINNATI, O.**  
Cincinnati Museum To March 13: Dutch 17th century prints; Sixteenth International Water Color Exhibition.

**CLEVELAND, O.**  
Cleveland Museum of Art To March 13: "New Horizons in American Art." To March 20: Print Club Publications.

**COLORADO SPRINGS, COLO.**  
Colorado Springs Fine Arts Center To March 15: Drawings.

**COLUMBUS, O.**  
Columbus Gallery of Fine Arts March: Modern German paintings; drawings by James Thurber.

**DALLAS, TEX.**  
Museum of Fine Arts To March 15: Oak Cliff Society of Fine Arts.

**DAYTON, O.**  
Dayton Art Institute March: Work by Alexandre Iacovleff; Show from U. S. Indian School at Santa Fe; local portrait show.

**DENVER, COLO.**  
Denver Art Museum March: Surrealist work by Frederico Castellon.

**DETROIT, MICH.**  
Detroit Institute of Arts To March 21: Modern Italian painting and sculpture; the art of the book.

**EMPORIA, KANS.**  
Kansas State Teachers College March: American oil paintings.

**GAINESVILLE, FLA.**  
Gainesville Association of Fine Arts March 7-28: Southern States Art League.

**HOUSTON, TEX.**  
Museum of Fine Arts March 6-27: Houston Artists.

**JACKSONVILLE, ILL.**  
Jacksonville Art Association March 1-15: Old flower and garden prints; Marguerite Zorach.

**KANSAS CITY, MO.**  
William Rockhill Nelson Gallery Mar. 1-15: Watercolors by Adolph Dehn; March 5-31: Ohio Watercolors.

**LAWRENCE, KANS.**  
Thayer Museum of Art To March 7: American Artists Group; March 7-28: Albertina Prints.

**LOS ANGELES, CAL.**  
Foundation of Western Art March: Fifth Annual, California Landscape and Figure Painters.

**LOS ANGELES, CAL.**  
Los Angeles Museum March: International Printmakers exhibition; California Society of Miniature Painters; California Ceramic exhibition; Louis Corinth.

**Municipal Gallery March: Painters and Sculptors Club.**

**STENDALH Gallery of Modern Art To March 12: Nicolai Fechin.**

**MADISON, WIS.**  
University of Wisconsin To March 12: Japanese prints.

**MANCHESTER, N. H.**  
Currier Gallery of Art March: Drawings by Bertha Noyes; etchings by John Sloan; porcelain; enamels, woodwork, metal work; textiles and pottery.

**MEMPHIS, TENN.**  
Brooks Memorial Art Gallery Mar.: New England artists; Danish artists; California Society of Etchers.

**MILLS COLLEGE, CAL.**  
Art Gallery March 6-Apr. 24: Drawings for the Theatre.

**MINNEAPOLIS, MINN.**  
Minneapolis Institute of Arts Mar. 2-April 18: Religious art.

**University of Minnesota March 1-28: Textiles.**

**MONTCLAIR, N. J.**  
Montclair Art Museum March 6-27: Watercolor exhibition; Work by members of the Montclair Art Association; Etchings by Anders Zorn.

**NEWARK, N. J.**  
Cooperative Gallery March: Paintings by John R. Grabach.

**Newark Museum March: American Indian Art; Swedish Tercentenary.**

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art March: 37th Annual Art Association of New Orleans.

**NEW YORK, N. Y.**  
A. C. A. Gallery (52 W. 8) March 7-27: Paintings by William Gropper.

**American Fine Arts Society (215 W. 57) March 16-Apr. 14: Annual Exhibition, National Academy of Design.**

**Art American Place (509 Madison) To March 27: Work by John Marin.**

**American Salon (38 E. 58) To March 12: Paintings by Orren Loudon.**

**Arden Gallery (460 Park) March 7-Apr. 2: Brook Green Gardens and related garden sculpture.**

**Argent Galleries (42 W. 57) To March 5: Paintings by Annette Woolf and Julia Colt; Watercolors by Margery Goodnow; March 7-19: Portrait and Flower Paintings & Sculpture by National Association of Women Painters and Sculptors; Paintings by Shulamith Witenberg Miller.**

**Artists Gallery (33 W. 8) To March 5: Sculpture by Saul Baizerman; March 8-21: Paintings by Nicholas Tzavellis.**

**Babcock Galleries (38 E. 57) To March 19: Paintings by Boris Aronson.**

**Barbizon Plaza Art Gallery (32 E. 57) March 7-Apr. 2: Work by Louise Mitchell.**

**Bignou Gallery 32 E. 57) To March 12: "The Tragic Painters."**

**Brummer Galleries (53 E. 57) March: Paintings by Leon Haril.**

**Buchholz Gallery (3 W. 40) To March 12: Sculpture and drawings by George Kolbe.**

**Canteur Galleries (78 W. 55) March: Marines.**

**Carroll Carstairs (11 E. 57) To March 5: Photographs by John Swope.**

**Collectors of American Art (38 W. 57) March: Contemporary American small paintings.**

**Comet Art Gallery (10 E. 52) To March 12: Contemporary Italian drawings.**

**Contemporary Arts (38 W. 57) To March 19: Frank M. Blasingame.**

**Delphic Studios (44 W. 50) To March 13: Paintings by Nagesh Yavalkar and Ling Cho Siao; Watercolors and sculpture by Nora Anderson.**

**Downtown Gallery (113 W. 13) To March 5: Fifty American Watercolors and Pastels (1890-1938).**

**Durand-Ruel Galleries (12 E. 57) To March 18: Landscapes by Renoir.**

**Federal Art Gallery (225 W. 57) To March 12: Illinois Federal Art Project.**

**Ferragil Galleries (63 E. 57) To March 13: Will Dyson Memorial.**

**Fifteen Gallery (37 W. 57) To March 5: Watercolors and drawings by Hebert B. Tachudy; March 7-19: Watercolors by William Starkweather.**

**Grand Central Art Galleries (1 E. 51) March 7-19: Paintings by Frank Tenney Johnson.**

**Grant Studios (175 Macdougall St.) To March 7: Brooklyn Society of Modern Artists; Watercolors by Z. Vanessa Helder.**

**Marie Harriman Gallery (61 E. 57) To March 19: Work by O. A. Renne.**

**Kennedy & Co. (785 Fifth) To March 30: Audubon prints; Rowlandson prints and drawings.**

**Kleemann Galleries (38 E. 57) March: Paintings and watercolors by Ann Brackman.**

**M. Knoedler & Co. (14 E. 57) March: Engraved Portraits of Historical Personages.**

**C. W. Kraushaar (730 Fifth) To March 12: Drawings by Gleasons, Sloan, Worthman and du Bois.**

**John Levy Galleries (1 E. 57) March: Barbizon School and 18th century English Paintings.**

**Littenfeld Galleries (21 E. 57) To March 26: Paintings by Chagall.**

**Macbeth Galleries (11 E. 57) To March 7: Drawings by Herbert Rymmer; March 1-14: paintings by Anne Goldthwaite.**

**Master Institute (310 Riverside Dr.) March: Watercolors by Theophile Schneider and Ethel Katz.**

**Pierre Matisse (51 E. 57) To March 19: Paintings by Leger.**

**Guy Mayer Gallery (41 E. 57) March: Contemporary prints by modern masters.**

**Metropolitan Museum of Art (5th Ave. at 82) March: The Egyptian Style in the Eastern Mediterranean.**

**Midtown Galleries (605 Madison) To March 19: William Palmer.**

**Milch Galleries (108 W. 57) March 7-26: Millard Sheets.**

**Montross Gallery (785 Fifth) To March 12: Paintings by Gail Symon.**

**Morgan Gallery (106 E. 57) To March 5: Watercolors by Eyvind Earle.**

**Pierpont Morgan Library (29 E. 38) March: Illuminated manuscripts; The Passion and the Resurrection in 9-12th century art.**

**Morton Galleries (130 W. 57) To March 12: Paintings by Frank Pack and Helen Rooney.**

**Museum of Modern Art (14 W. 49) To March 5: Subway art.**

**National Arts Club (119 E. 19) To March 6: Fontainebleau Alumni exhibition.**

**Newhouse Galleries (5 E. 57) March 8-Apr. 2: Paintings and drawings by Boldini.**

**Georgette Passedoit (121 E. 57) March 7-26: Watercolors by Jean Charlot.**

**Pen & Brush Club (16 E. 10) March: Women Painters.**

**Frank Rehn (683 Fifth) To March 5: Paintings by Kenneth Hayes Miller; March 7-19: Watercolors and lithographs by Prentiss Taylor.**

**Watercolors by Elsie Briggs.**

**Seligmann, Rey & Co. (11 E. 52) March: Horses and Horsemen by Alfred de Dreux and his contemporaries.**

**Marie Sterner Galleries (9 E. 57) To March 12: Paintings by Rudolf Jacobi.**

**Studio Guild (730 Fifth) March 7-19: New York Society of Ceramic Arts.**

**Mrs. Cornelius J. Sullivan (460 Park) March 7-26: Watercolors by Douglas Brown.**

**Tricker Galleries (21 W. 57) To March 12: Watercolors by Joseph Guerin; Landscapes by La Mont A. Warner.**

**Uptown Gallery (249 West End Ave.) March 7-31: Work by Thomas Nagai.**

**Hudson D. Walker Gallery (38 E. 57) March: Paintings by Marsden Hartley.**

**Walker Galleries (108 E. 57) To March 12: Paintings by Olin Dove.**

**Whitney Museum (10 W. 8) March 2-Apr. 10: 1938 Annual Exhibition of Sculpture, Watercolors and Prints.**

**Wildenstein & Co. (19 E. 64) March: Portraits by Impressionists and Post Impressionists.**

**Yamanaka & Co. (680 Fifth) Mar. 7-19: Flower Arrangement.**

**NORTHAMPTON, MASS.**  
Smith College Museum March 1-21: Prehistoric rock pictures.

**OAKLAND, CAL.**  
Oakland Art Gallery March 6-Apr. 3: 1938 Annual Exhibition of Oil Paintings.

**OSHKOSH, WIS.**  
Public Museum March: Work of New York Schools, paintings.

**PHILADELPHIA, PA.**  
Art Alliance To March 11: Oils by Art Alliance Members; design for mass production.

**Pennsylvania Academy of Fine Arts To March 6: 133rd Annual Exhibition in Oil and Sculpture of the Pennsylvania Academy of Fine Arts.**

**Print Club March: Annual Oil Exhibition.**

**Warwick Galleries To March 12: Paintings by Roberta Burbridge.**

**PITTSBURGH, PA.**  
Carnegie Institute To March 13: Associated Artists of Pittsburgh; To March 31: Loan exhibition of prints from the Charles J. Rosenbloom collection; March 8-Apr. 3: paintings and watercolors by Charles J. Rosenbloom collection; March 8-Apr. 3: paintings and watercolors by Charles Burchfield.

**PLATTEVILLE, WIS.**  
State Teachers College March 1-15: Prints by American Artists.

**PORTLAND, ORE.**  
Portland Art Association To March 18: Karl Hofer exhibition.

**PROVIDENCE, R. I.**  
Providence Art Club To March 6: Providence Watercolor Club.

**Rhode Island School of Design March: Contemporary American Paintings; Orrefors glass.**

**ROCKFORD, ILL.**  
Rockford Art Association March: Rockford High School student work; exhibition by Rockford artists.

**SAN FRANCISCO, CAL.**  
Palace of the Legion of Honor: To March 20: Artists west of the Mississippi.

**Paul Elder & Co. To March 19: Watercolors by Angelina Minutoli.**

**Gump's March 7-26: Paintings by Stan Pond American Folk Art.**

**Leo Kotzbeck Gallery To March 20: Prints by Laura Knight.**

**San Francisco Museum To March 14: Crocker textile collection.**

**SEATTLE, WASH.**  
Art Museum March 9-Apr. 3: Tenth Annual Exhibition of Northwest Printmakers; Watercolors by Pechstein; Sculpture by Jose de Creeft; Paintings by Dale Goss.

**Downtown Gallery March 1-25: Oils by Martha Nevitt.**

**SPRINGFIELD, MASS.**  
Springfield Museum of Fine Arts March 8-28: A Century of American Landscape Painting.

**STATEN ISLAND, N. Y.**  
Staten Island Institute of Arts March: Women Painters of Washington State.

**ST. LOUIS, MO.**  
City Art Museum To March 15: 32nd Annual Exhibition of Paintings by American Artists.

**ST. PAUL, MINN.**  
Public Library Gallery March: Contemporary Mexican paintings.

**SYRACUSE, N. Y.**  
Syracuse Museum of Fine Arts March: 12th Annual exhibition of the Associated Artists of Syracuse.

**TULSA, OKLA.**  
East Branch Library March: Watercolors and oils by W. Lester Stevens.

**UNIVERSITY, VA.**  
Museum of Fine Arts March 6-27: Watercolors by Edmund S. Campbell.

**WASHINGTON, D. C.**  
Corcoran Gallery March 1-20: Drawings by Leon Kroll; March 8-27: Watercolors by Elizabeth Poe.

**Museum of Modern Art To March 13: Portraits of Children.**

**Studio House To March 17: Exhibition of American Folk Art.**

**WELLESLEY, MASS.**  
Farnsworth Museum March 1-11: Prints by Fabio Mauroner.

**WILLIAMSTOWN, MASS.**  
Lawrence Art Museum March 1-15: Index of American Design; Federal Art Project for Massachusetts.

**WORCESTER, MASS.**  
Worcester Art Museum March 6-20: New Mexican artists.

**YOUNGSTOWN, O.**  
Butler Art Institute To March 13: "The Prospectors," oils, watercolors and prints by Rocky Mountain painters; March 4-27: Annual Exhibit of the Mahoning Society of Painters.



## BOOKS REVIEWS & COMMENTS

### Giovanni Di Paolo

WITH EACH NEW STAGE in the evolution of art taste there comes to light a new appreciation for neglected art of the past. There lived and painted in Sienna in the 15th century, for example, an artist, Giovanni di Paolo, whose fervent painting of Christian dogma reached such a heightened state of realism that now in the 20th century he becomes strangely modern. The first definitive monograph on this artist has just been written by John Pope-Hennessy, (*Giovanni di Paolo, 1403-1483*, Oxford Univ. Press; illustrated; \$7.50).

The number of works by Giovanni in American collections is surprisingly large and includes some extremely important pictures in his lone progress "out of the predominantly aesthetic orbit of Sassetta" to a style that has won for him the title of "the El Greco of the 15th century." A point the author makes clear in this notable work is that the artist's progress takes place always within dogmatic limitations of Catholic Sienna: the narrative, spurning aesthetic considerations for a higher reality, is always the literal translation of Christian faith. Considering each of the main pictures in the artist's career, re-assembling for the first time many altar pieces, Mr. Pope-Hennessy unfolds this development in a scholarly process.

Though the author concludes that Giovanni did not become a pure expressionist, as many of his modern admirers hold, he does place him among the "few Italian painters to have created a convincing and original imaginative world."

In a *Flight into Egypt*, so real is the literal transcription of the landscape setting that the trees and houses throw those shadows we thought Dali invented. Avoiding the niceties of picture-making so popularized by Sassetta, Giovanni's tremendous instinct to religious feeling led him into this strangely modern imaginative world, all within the bounds of primitive 15th century Siennese painting. "He is a Gerard Hopkins in a world of Swinburnes," writes Mr. Pope-Hennessy. "He is often grotesque and sometimes rude. But his faults are the expression of an inner strain few other painters felt and his pictures at their best provide us with a unique example of style heated to receive the impress of a vital and candescent personality."

Giovanni di Paolo is what the modern would be—if a modern had religion.

GATTORNO'S "BACARDI MURAL": The public is invited to view the latest work by the young Cuban painter, Gattorno, a mural in the Bacardi Room on the 35th floor of the Empire State Building, New York.

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### BOOKS RECEIVED

THE ART OF GLASS MAKING, by Sidney Waugh. New York: Dodd Mead & Co.; 30 photographs by Robert Yarnall Richie with text by the author; \$1.

A short primer on making fine glass by the well known Steuben designer. On the "must list" for glass lovers.

AMERICAN ABSTRACT ARTISTS, 1938. New York: Weyhe's Bookstore; 13 pp.; 46 plates; 50 cents (ten cents postage).

Yearbook of the organization with a symposium on the subject of abstract art. A stimulating pamphlet.

AMERICAN BOOK ILLUSTRATORS, Bibliographic Check Lists of 123 Artists, by Theodore Bolton. New York: R. R. Bowker Co.; 290 pp.; \$7.50.

The first attempt to catalogue the work of American book illustrators. Contemporaries form a large and important part of the list which covers 100 years and 3,000 volumes.

DECORATIVE ART, 1938, THE STUDIO YEAR-BOOK, edited by C. G. Holme. New York: Studio Publication; 144 pp.; profusely illustrated with black and white and full color plates; \$4.50.

Studio's annual mirror to current decorative art. The editor notes the decline of academic "functionalism," a new and positive note in interior design, architecture on the horns of a dilemma, and the industrial designer coming on in importance. All supported by excellent illustrations.

### Selling Your Drawings

Here are some hard-boiled hints to hopefuls culled from a pamphlet on *Where and How to Sell Your Drawings*, (New York: Artists' Counsellors; \$1.):

Mount all drawings in the sample portfolio. Obtain a definite order for a specific job. If a drawing is acceptable but not up to your standard do it over anyway.

Keep a cross-indexed file of research data. Make appointments ahead of time with art directors.

Let your work speak for itself.

After it has been examined, leave your card, say goodbye and walk to the nearest exit.

If you do not get your money consult your lawyer.

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### Uncle Sam Sums Up

[Continued from page 22]

Aldo Lazzarini, mural, *Judge Smith Orr and Robert Taggard Planning the New Settlement of Orrville, 1852*, in Orrville Post Office.

Richard Zoellner, two panels, depicting characteristic local scenes, in Portsmouth Post Office (\$4.138).

Clarence Carter, mural, *Early Ravenna*, in Ravenna Post Office.

H. H. Wessel, two panels, *Printing in Springfield*, in Springfield Post Office.

Alois Fabry, mural, *The Mail*, in Upper Sandusky Post Office.

Joseph Limarzi, mural, *Wapakoneta and American History*, in Wapakoneta Post Office.

Olive Nuhfer, mural, *The Daily Mail*, in Westerville Post Office.

### Oklahoma

Stephen Mopope (assisted by Monroe Tan-to-ke, Spencer Asah and Jack Auchiah), sixteen panels, depicting Indian themes, in Anadarko Post Office.

### Oregon

Rockwell W. Carey, mural, *Early Mail Carriers of the West*, in Newburg Post Office.

John Ballator, two panels, depicting local characters and activities, in St. John's Post Office (\$1.056).

### Pennsylvania

Niles Spencer, mural, *Western Pennsylvania*, in Aliquippa Post Office.

Roy King, relief, *Pennsylvania Farming*, in Bloomsburg Post Office.

Richard Lahey, panel, showing people in early days transferring from the stagecoach to the boat, in Brownsville Post Office.

F. Louis Mora, mural, *The Arrival of the Stage*, in Catawauqua Post Office.

Charles Child, mural, *William Markham Purchases Bucks County Territory*, in Doylestown Post Office.

Mrs. Bennett Kassler, polychrome plaster low relief, *Communication*, in East Stroudsburg Post Office.

Walter Gardner, six murals, depicting canal scenes, *Clearing the Wilderness, Coal and Gravity Railroad*, in Honesdale Post Office.

Frank Olsen, finished voluntarily upon latter's death by Alexander Kostellow, two murals, *Historical Patterns*, in Jeannette Post Office (\$825).

Judson Smith, mural, *Rural Route Number One*, in Kutztown Post Office.

August Jaegers, relief, *Agriculture and Industry*, in McDonald Post Office.

Theresa Bernstein, mural, *The First Orchestra in America*, in Mannheim Post Office.

Alexander Sambugnac, relief, *Air Mail*, in Mt. Pleasant Post Office.

Paul Rohland, mural, *The Union of the Mountaineers*, in Mt. Union Post Office.

Paul Mays, two murals, depicting local industries, in Norristown Post Office (\$1,950).

Leo Lentelli, relief, *The Town Crier*, in North East Post Office.

George Harding, seven murals, representing the various port activities in Philadelphia, in Philadelphia Court House and Appraisers Stores (\$4,800).

Howard Cook, fresco, *Steel Industry*, in Pittsburgh Post Office and Court House (\$9,850 with two following).

Kindred McLeary, decoration, *Modern Justice*, in Pittsburgh Post Office and Court House (\$9,850 with above and below).

Stuyvesant Van Veen, decoration, *View of Pittsburgh*, in Pittsburgh Post Office and Court House (\$9,850 with two above).

Harry Sternberg, panel, *The Epic of a Great City*, in Sellersville Post Office.

Milton Horn, relief, *Spirit of the Post*, in Swarthmore Post Office.

### Tennessee

J. Hilton Leech, mural, *The Allegory of Chattanooga*, in Chattanooga Post Office (\$1,500).

### Texas

Paul Ninas, mural, *Local Industries*, in Henderson Post Office.

### Vermont

Douglass Crockwell, mural, *Vermont Industries*, in White River Junction Post Office.

### Virginia

Arnold Friedman, mural, *Upland Pasture*, in Orange Post Office.

J. Edwin Lewis, mural, *Riding to Hounds*, in Petersburg Post Office (\$4,700 with below).

William Calfee, panel, depicting agricultural scenes in Virginia, in Petersburg Post Office (\$4,700 with above).

Daniel Olney, relief, pastoral theme, in Marion Post Office.

### Washington

Ambrose Patterson, mural, depicting local pursuits, in Mount Vernon Post Office.

Ernest Norling, mural, *A Mail Train in the Eighties*, in Prosser Post Office.

### Wisconsin

Boris Gilbertson, facade, showing birds and animals of the Northwest, in Fond du Lac Post Office.

Richard Brooks, decoration, *The Unification of American through the Post*, in Richland Center Post Office.

Peter Rotter, mural, *The Rural Mail Carrier*, in West Bend Post Office.

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WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green  
104 Franklin Avenue, Long Branch, N. J.

### AMERICAN ART AND THE WOMEN OF AMERICA



### American Art Week Report

The first honorable mention for states east of the Mississippi, an aquatint of The George Washington Bridge by Frederick Detwiller, was awarded to New Jersey (Mrs. Wallace J. Ellor, state director of American Art Week).

This state is the winner of many prizes. Mrs. Ellor is keeping up the fine record of Mrs. William J. Wemple and the committee is making a splendid effort to get a hundred new League members this year. As a direct result of American Art Week and in addition to the Annual Fall Exhibition at the Montclair Art Museum the first summer exhibition of art was held at the Hotel Warren, Spring Lake. This was so successful that it is an introduction to similar exhibits to be shown for two months each summer. One hundred artists exhibited, the event was broadcast and sales were made. All the club magazines had art numbers in honor of the week. The public was enthusiastic, merchants anxious to cooperate in presenting art displays and artists grateful for the opportunity to show work to a larger and more general public. Successful efforts were made everywhere to sell the paintings. There were 165 press clippings. Art museums, associations, libraries, schools and clubs had exhibitions. There were many radio broadcasts. Stores in every part of the state had special exhibitions. There were speakers and art demonstrations. Best of all, the large committee planned so many art activities that instead of working for art week alone, art is helped all year long.

#### FIRST HONORABLE MENTION (WEST)

The first honorable mention for states west of the Mississippi, a drypoint of The Gale by Gordon Grant, went to Nebraska (Mrs. George Tilden, state director).

The 1937 observance was more wide spread and spontaneous than in 1936, and the program will be greatly expanded this year. Many plans are being formed in all of the cities and towns of Nebraska. In this state they are reviving the ancient arts and crafts of the mountain women, spinning, weaving the old patterns like "Missouri Trouble," and basketry. In an article in the Hastings Tribune we read that American Art Week demonstrates what power can be found when people work for the good of the community. There were editorials in all of the Sunday papers. One claimed that the churches contained the best objects of art in the state. The largest project was the exhibit of Nebraska artists at Wesleyan University. Many art books were added to city and college libraries either during or since American Art Week. Students in Mrs. Tilden's design classes in the University entered into a competition for a badge design for American Art Week, which was won by Florence Horton.

#### SECOND HONORABLE MENTION (EAST)

Awarded to Rhode Island (Miss Helena Sturtevant, state director).

The official opening was in the new building of the Rhode Island School of Design, there were 500 hundred posters displayed, and 2,000 circulars and invitations to participate in American Art Week were distributed.

#### SECOND HONORABLE MENTION (WEST)

Awarded to Oklahoma (Mrs. N. Bert Smith, state director).

There is a long list of chairmen and a large book of newspaper clippings of art events during the week. Every section of the state held exhibitions, lectures and radio talks. Forty-two towns and cities were mentioned and the American Art Week accounts were accompanied by clippings from each place. The painting *Courage* by Arthur Freedlander, which was last year's prize, has been exhibited all over the state.

#### THIRD HONORABLE MENTION (EAST)

Awarded to Indiana (Mrs. Emma Sanger-nebo, state director).

We have been advocating the encouragement of artistic crafts in different sections and Indiana is doing splendid work. They held a series of exhibitions which showed what had been done in hand-work with metals, wood, clay and fabrics. They had a folk-art day with a spinner, a weaver, a basket maker and a wood carver working at their craft or trade; also a hooked rug day (judged for original design and art quality), and craft displays in silver and copper. Let us build up our crafts; they are basic to all the visual arts.

#### THIRD HONORABLE MENTION (WEST)

Awarded to Oregon (Prof. Bernard Hinshaw, state director).

This prize-winning state kept up the fine record established years ago by Mrs. Harold Dickson Marsh. *The Spectator* devoted three pages to the work of the American Artists Professional League and American Art Week. There was a showing of work by League members at the Gill galleries and the long list of art exhibitions, craft shows, lectures, radio programs (which in one town were heard daily) on the plans of American Art Week.

[To be Continued Next Issue].

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*A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.*

### Remarks by Albert T. Reid, National Vice-Chairman, at the Annual Meeting, Feb. 2nd, 1938

The American Artists Professional League was organized January 20th, 1928, for a definite and necessary purpose and it has grown to be the largest non-exhibiting art organization in the country, with Chapters in thirty-five States and a large and active Chapter in Paris. Its incorporation was authorized at its Annual Meeting January 19th, 1930, and was effected under the laws of the State of New York in 1937.

The service it has rendered the artists of the country, is responsible for the League's growth. There have been no highly organized drives for membership and it has never solicited outside assistance.

The aim of the League is largely educational. While adding in every way it can to the increase of Art Education, it, at the same time, is studying and bettering the practical problems of American artists.

Because it has successfully handled such problems and engaged in effective measures to extend the markets of the artists by carrying on a wide educational program for art appreciation, the League now finds itself swamped with calls beyond its capacity to serve.

### Using Local Artists to Perpetuate Local American History

Another of the League's projects urges Club Women to recapture the local history of their region by setting up markers on historic spots, securing portraits of their pioneers, paintings of historical moment, and statuary for their public places. This project has gained real headway, particularly in smaller communities. It attracted the attention of the Government which is now assisting in museum projects.

[Under this caption may be mentioned the project inaugurated by the Lancaster, Pennsylvania, Local Chapter of the League during its 1937 American Art Week celebrations—the planting of trees each marked with a tablet and dedicated to perpetuating the fame of a memorable Lancaster artist or craftsman whose remaining works merit such a memorial. The Lancaster memorial idea may well be adopted widely. Ed.]

### Permanent Artists' Colors

One of the purposes for which the League was organized was to bring about an improvement in artists' colors to the end that they be permanent instead of fugitive. In this the League secured the assistance of, we believe, the ablest chemists in the country in this field, and the cooperation of the foremost manufacturers of artists' materials in America. Dr. Martin Fischer's recommendations for a restricted list of pigments proper for artists' use have been made known to makers, dealers and artists throughout the country.

Results were beyond even its own expectations. The increase in the use of American made colors has been astounding. As a result, new factories have been built. It is now necessary to inaugurate a more extensive research

in media and painting grounds and to carry on a campaign of education to bring all this information to the artists and art students of this country because it is basic to rational education in art technic. It is likewise important to maintain and to better the present collaboration which the League has built up with American manufacturers of artists' materials, and with the dealers who sell them to our artists.

### Independent and Authoritative Chemical Research Devoted to Artists' Materials Should Be Established and Maintained

It has been completely demonstrated that an impersonal laboratory should be created and maintained to continue this important work of research in pigments media and painting grounds. This is necessary to insure permanency of artists' paintings. Education of the artists and the art students in such rational technic is rarely attempted in our art schools. In this the League has already won the hearty collaboration of the principal manufacturers. Such a laboratory should be maintained, in our opinion, in one of our outstanding technical colleges.

Definitive findings and recommendations of such a Laboratory should be sent out to all whom such information concerns in special bulletins that may be issued as occasion calls for.

Of great importance in this field of education, as before set out, is need of broadcasting the findings of the research or technic Committee. This information concerning pigments and other materials is in wide demand.

### The Alfred J. Lenz Process of Casting Small Sculpture Made Available to All

The League secured through the heirs of Alfred J. Lenz his secret process for casting small sculpture in precious and other metals. This is regarded of great value to sculptors, and to other professions and industry as well.

This process was entrusted to the National Sculpture Society, the presentation being made at a distinguished assembly at the Vanderbilt Galleries, New York City, with the proviso, which has been complied with faithfully, that the technical process should be issued in printed form for the benefit of all who would use it.

[To be Continued]

\* \* \*

### Notice

Inquiries have come to the League regarding an "Artist's and Model's Ball" to be held in Hackensack on February 25th, to which tickets are being sold, and for which advertisers are being solicited to run advertisements in a Souvenir Book. Letterheads bear the name "American Artists League." This is to notify the members of the American Artists Professional League, with its large membership in New Jersey and in all of the other 48 states, that the League has no connection with the above mentioned group, nor with any ball or souvenir book.

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## Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

### Albany, N. Y.

**THIRD ANNUAL EXHIBITION OF ARTISTS OF THE CAPITOL REGION.** April 1-May 31, at the Albany Institute of History and Art. Open to residents within 100 miles of Albany. Media: oils, water color, sculpture. No fee. Jury of selection. Cash prizes. Last date for return of entry blank, March 7; for arrival of exhibit, March 14. For entry blanks address: Loring Dunn, Curator of Art, 125 Washington Ave., Albany, New York.

### Buffalo, N. Y.

**SECOND NATIONAL PRINT SHOW OF THE BUFFALO PRINT CLUB.** April 22-May 15, at the Albright Art Gallery. Open to all artists. All print media accepted. Fee \$1. Jury of selection. Last date for return of entry card, March 26 and for arrival of exhibit, March 26. For further information address: Miss Ruth Percival, 52 Arlington Place, Buffalo, N. Y.

**2ND NATIONAL PRINT SHOW OF THE BUFFALO PRINT CLUB.** April 22-May 15, at the Albright Art Gallery. Open to all artists. All graphic media except monotypes. Fee \$1. Jury of selection. Last date for return of entry blank, March 26; for arrival of exhibits March 26. For information address: Miss Ruth Percival, Sec., 52 Arlington Place, Buffalo.

### Chicago, Ill.

**ANNUAL EXHIBITION OF THE CHICAGO SOCIETY OF ETCHERS.** April 1-30, at Albert Roullier Art Galleries, Chicago. Open to members only. Media: metal plate. Last date for arrival of exhibits March 24. For information address: James Swann, Sec., 238 East Erie St., Chicago, Ill.

**17TH ANNUAL INTERNATIONAL EXHIBITION OF WATER COLORS.** April 28-May 30, at the Art Institute of Chicago. Open to all artists. No fee, jury of selection. Three cash prizes. Last date for return of entry card March 15; for arrival of exhibit March 24. For information address: The Art Institute of Chicago, Chicago, Ill.

### Dallas, Texas

**NINTH ANNUAL DALLAS ALLIED ARTS EXHIBITION.** March 20-April 17, at Dallas Museum of Art. Open to residents of Dallas County. Any medium. No fee. Several purchase prizes and awards. Last date for arrival of exhibits March 12. For information address: the Director, Dallas Museum of Fine Arts, Dallas, Texas.

### Indianapolis, Ind.

**FIFTH ANNUAL EXHIBITION OF INDIANA SOCIETY OF PRINT MAKERS.** April 15 to 30, at the H. Lieber Co. gallery. Metal plate media, block prints, lithographs. Open to present and former residents of Indiana who can meet membership requirements. Fee \$2.00. Fifty prints to be selected for traveling exhibition. Last date for entries April 11. For information address: Constance Forsyth, Sec., 15 South Emerson Ave., Indianapolis, Indiana.

### Los Angeles, Calif.

**19TH ANNUAL PAINTERS AND SCULPTORS EXHIBITION.** April 15-June 12, at the Los Angeles Museum. Open to all artists. Media: oil, water color, and sculpture. No fee. Jury of selection divided into three groups, conservative, intermediate, and radical. Last date for

return of entry cards April 4. For further information address: Miss Louise Upton, Los Angeles Museum, Exposition Park, Los Angeles, Calif.

### Milwaukee, Wisc.

**25th ANNUAL WISCONSIN PAINTERS AND SCULPTORS EXHIBITION.** April 5-30, at Milwaukee Art Institute. Open to residents of Wisconsin. Media: oil, water color, sculpture, drawing. No fee. Jury of selection. Cash awards and medals. Last date for arrival of exhibit, March 8. For information address: Milwaukee Art Institute, 772 No. Jefferson St., Milwaukee.

### New York, N. Y.

**FIFTY-SECOND ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK.** April 20-May 12, at the American Fine Arts Society building. Open to all. Media: photography, drawing, plans, crafts. Fee: \$5. Jury. Medal awards and cash prizes. Last date for return of entry card, March 10; for arrival of exhibits, April 15. For information address: Architectural League of New York, 115 East 40th St., New York.

**22ND ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS.** April 27-May 18, at the Grand Central Palace, N. Y. C. Open to all artists. No prizes; no jury. Membership fee \$5. Media: painting, sculpture, graphic arts. Last date for return of entry card April 9; for arrival of exhibits April 22 and 23. For prospectus and further information address: Fred Buchholz, Sec., Society of Independent Artists, 19 Bethune St., New York City.

### Wichita, Kansas

**THIRD ANNUAL EXHIBITION OF WOMEN PAINTERS OF AMERICA.** April 2-24, at the Wichita Art Museum. Open to all women artists of America. Media: oil. No fee. Jury of selection. Prizes: 1st, \$100; 2nd, \$50; 3rd, \$10. Last date for return of entry blanks, March 15; for arrival of exhibits, March 20. For information address: Wichita Art Association, Wichita, Kansas.

## Michelangelo?

IS THE STATUETTE of St. John the Baptist, attributed formerly to Rossellino in the Morgan Library, New York, actually a long-lost work from the hand of Michelangelo? This question is put forward by Dr. W. R. Valentiner in the initial issue of the *Art Quarterly*, published by the Detroit Institute of Arts and edited by Dr. Valentiner.

The lost work was thought to have been rediscovered more than thirty years ago by Dr. Bode in the Berlin Museum, but this was contested by Dr. Wolfflin, and the upshot of the controversy was a rejection of Bode's thesis. Now Dr. Valentiner proposes the Morgan Library statuette as the lost Michelangelo, a 31-inch marble familiar to all visitors to the library.

Other articles in the tastefully designed publication are: "De Witte and the Imaginative Nature of Dutch Art," by E. P. Richardson; "Über Den Zwang Der Ikonographischen Tradition in Der Vlamischen Kunst," by Max J. Friedlander; "An Altarfrontal of Philip II," by Adele Coulin Weibel; and "Quelque Dessins de Daumier," by Lionello Venturi.

## CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

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**DIAMOND ETCHING PENCILS.** Six Dollars. Diamond Pointed Tool Co., 123 Liberty Street, New York City.

## Auction Prices

EARLY AMERICAN PEWTER, art for the garden, and 19th century paintings featured recent New York auctions, with the pewter prices showing exceptional strength. Following are some of the higher prices with the buyer indicated in parentheses when known:

Paintings dispersed at the Schmidt, Hoses et al sale, Feb. 3 at American Art Association-Anderson Galleries:

<i>An Ideal Head</i> by Henner (William Goepfert)	\$1,323
<i>Massachusetts Landscape</i> by George Inness (F. W. Kervin)	675
<i>Portrait of a Gentleman</i> attributed to Rinaldo Chirlandajo (F. Schnitzler)	1,500
<i>Foreword to an Encounter</i> by Adolph Schreyer	1,500
<i>Portrait of George III</i> by Sir William Beechey (F. Schnitzler)	600
Total for Sale	\$18,905

American furniture and early American pewter from Albert C. Bowman collection sold Feb. 11 at American Art Association-Anderson Galleries:

Flat-topper pewter tankard by Frederick Bassett (Charles F. Montgomery)	\$ 235
Eighteen inch pewter Plate or Charger by Thomas Danforth, 3rd 1756-1840 (Mildred Pike)	185
Six inch (diameter) pewter porringer by Richard Lee circa 1770 (Fridenberg Galleries)	135
Communion set and baptismal pewter bowl by Oliver Trask 1825-35 (Clapp and Graham Co.)	275
Flat topped pewter tankard by Henry Will 1736-1802 (Charles T. Montgomery)	240
Pair of pewter Communion Chalice by Peter Young 1784-1814	160
Hepplewhite inlaid mahogany bow-front sideboard, American (Mrs. E. Tanner)	275
Total for Sale	\$19,270.00

Furniture and decorations dispersed at Glenby et al sale, February 12 at Parke-Bernet Galleries:

"Madonna" mezzotint engraving by S. Arlent Edwards, after Botticelli (M. V. Morgan, Agt.)	\$ 325
Carved Fei-Tsue Jade Lotus-Form covered bowl (E. Holt)	480
Brussels Emblematic tapestry—"Victoria," late XVII century (A. C. Morse)	375
Total for Sale	\$18,072.50

Furniture and decorations dispersed at the Platt, Fielding et al sale, Feb. 18 at Parke-Bernet Galleries:

Charles II silver flat-topped tankard, London, 1682	\$ 500
Silver tea and coffee service with tray, Barent & Goulboux, Paris (J. Brenauer)	570
Sheraton inlaid mahogany serpentine front sideboard (Dr. George T. Pack)	360
Total for Sale	\$32,704.00

Art for the Garden, collected by Karl Freund, sold on Feb. 19 at American Art Association-Anderson Galleries:

Wrought iron Regency fernery, English, early 19th century (Mrs. M. Parsons)	\$ 350
Pair of carved dolomita stone gateposts, Venetian, 18th century (Mrs. B. M. Hardman)	425
Wrought iron Regency balcony, French, early 18th century (Mr. Oliver Stewart)	325
Colonial wrought iron gate, Charleston, circa 1790 (Mr. H. A. Jamison)	450
Carved red Verona marble font, Italian, 16th century (Mr. L. K. Harrington)	500
Total for Sale	\$12,747.50

Art property of the late Mrs. Thomas Fortune Ryan sold on Feb. 3, 4, 5 and 12 at Plaza Art Galleries:

Sterling silver flatware set (Miss N. M. Gray)	\$ 450
<i>Thomas Fortune Ryan</i> by Joaquin Sorolla (Joseph B. Ryan)	500
<i>Thomas Fortune Ryan</i> by Sorolla (W. B. Ryan, Jr.)	600
Louis XV settee and three pairs Louis XV fauteuils (R. Stora)	2,270
Sterling silver gilt flatware set (W. H. O'Reilly, Agent)	800
Louis XV needlepoint settee, two Louis XIV needlepoint chairs (Justin Rich)	970
Two carved walnut and needlepoint arm chairs (Mrs. D. Winter)	520
<i>Portrait of Major General Struger Lawrence</i> by Reynolds (F. Schnitzler)	1,400
Total for Sale	\$73,908.50



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